


THE
HUDSON-FULTON
CELEBRATION
MCMIX

THE METROPOLITAN
MUSEUM
OF
ART
EXHIBITION
VOLUME II

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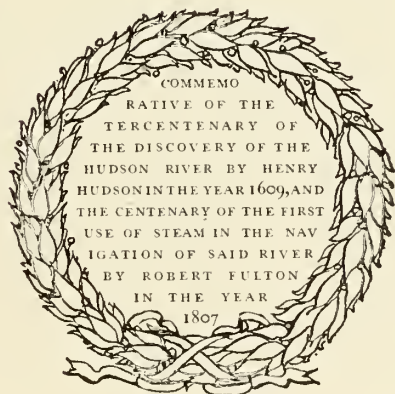


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THE
HUDSON-FULTON
CELEBRATION
—
VOLUME II

THE HUDSON-FULTON CELEBRATION

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CATALOGUE
OF AN EXHIBITION
HELD IN THE
METROPOLITAN MUSEUM
OF ART



VOLUME II

NEW YORK
SEPTEMBER TO NOVEMBER
M C M I X

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BY THE METROPOLITAN MUSEUM
OF ART

CATALOGUE
OF AN
EXHIBITION
OF
AMERICAN PAINTINGS
FURNITURE, SILVER
AND OTHER
OBJECTS OF ART
MDCXXV—MDCCCXXV

BY
HENRY WATSON KENT
AND
FLORENCE N. LEVY

NEW YORK
M C M I X

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HUDSON-FULTON CELEBRATION
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P R E F A C E

THE American section of the Hudson-Fulton Exhibition embraces examples of the industrial arts dating from the earliest Colonial times in New England and New Amsterdam to about the time of Fulton's death, namely, 1815, and paintings by American artists born before 1800.

In the collecting of these objects, the aim has been to show by means of noteworthy examples the development of artistic expression in the more important handicrafts—furniture, silverware, and pottery. Being the first time such an exhibition has been made, it is hoped that through it a new emphasis may be given to the importance of our early workmen.

The Committee desires to express its thanks to all those who have generously lent the objects which form the collections here catalogued. It desires especially to express its obligation to Mr. H. Eugene Bolles for his generous action in lending examples of Seventeenth-Century furniture from his collection, without which it would have been impossible to illustrate that period adequately. To Mr. R. T. Haines Halsey it is indebted for the complete showing of furniture by Duncan Phyfe, the New York cabinet-maker, for the loan of his collection of silver, and for valuable as-

P R E F A C E

sistance in the preparation of the catalogue of silver. It owes its special thanks to Mr. George S. Palmer, who has generously contributed furniture and silver of the Eighteenth Century.

The exhibit of American glass and pottery has been brought together by Dr. Edwin AtLee Barber of the Pennsylvania Museum, Philadelphia, and Mr. Albert Hastings Pitkin of Hartford, to whom also the Committee is indebted for valuable help in the preparation of this section of the volume.

To Mrs. William Robison, Mrs. Elihu Chauncey, and Mrs. Hamilton R. Fairfax, representatives of The Colonial Dames of the State of New York, who have been instrumental in procuring family portraits and silver, the Committee is indebted for very helpful coöperation. Objects received from the members of this society are indicated in the catalogue by a star.

From Mr. Luke Vincent Lockwood, the authority on American furniture, constant help has been received in the making of this section of the Exhibition and in the writing of its catalogue. Mr. Ernest F. Hagen has contributed the material used in the note on our earliest New York cabinet-maker, Duncan Phyfe.

ROBERT W. DE FOREST,

CHAIRMAN COMMITTEE ON ART EXHIBITS

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PART I
AMERICAN
PAINTINGS



ROBERT FULTON BY BENJAMIN WEST

AMERICAN
PAINTINGS

NOTE

THE group of paintings in this collection is confined to the works of American artists born before 1800, most of which have not heretofore been exhibited. The exhibition of them has been made possible through the coöperation of the members of the Colonial Dames of the State of New York, and others, who have generously lent their family portraits.

In bringing the collection together we have not been unmindful that we are thus helping to fulfil the hope expressed by William Dunlap, in his *History of the Rise and Progress of the Arts of Design in the United States* (New York, 1834), when he said: "As the work of Vertue, the historian of the arts in England, has been made perfect by Walpole and Dalaway, so we may hope that, in process of time, this work will have additions made to it by those who may discover more than has been yielded to our researches. We have rescued many facts from oblivion which would otherwise have been lost, and perhaps opened the way for the discovery of more. . . . Probably many of the pioneers who led the way, and opened a path for the arts in our country, had little merit as artists, but they are objects of curious inquiry to us of the present day; for as we earnestly desire to know every particular relative to the first settlers who

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raised the standard of civilization in the wilderness, so the same rational desire is felt, especially by artists, to learn who were their predecessors, who raised and who supported the standard of taste, and decorated the social column with its Corinthian capital.”



LADY SCOTT BY JONATHAN B. BLACKBURN

AMERICAN
PAINTINGS

WASHINGTON ALLSTON

History and portrait painter. Born in Waccamaw, S. C., November 5, 1779; died in Cambridgeport, Mass., July 9, 1843. Was graduated at Harvard College in 1800; in 1801 entered schools of the Royal Academy, London, of which his countryman, Benjamin West, was then president; studied in Paris and Rome. In 1811 settled in London where, the following year, he won a prize of two hundred guineas from the British Institution, for his "Dead Man Revived by the Touch of Elisha's Bones," now in the Pennsylvania Academy of the Fine Arts, Philadelphia. In 1818 he was elected an Associate of the Royal Academy, London, and the same year returned to America taking a studio in Boston.

I PORTRAIT OF MRS. HUYER.

Miniature, $2\frac{1}{4} \times 1\frac{3}{4}$ inches. Lent by R. T. Haines Halsey.

WILLIAM BIRCH

Enamel painter and engraver. Born in Warwick, England, about 1760; died in Philadelphia, Pa., 1834. Settled in Philadelphia, 1794. An unfinished MS. autobiography in

the possession of his great-grandson, states that he made "a correct drawing" of Stuart's Landsdown portrait of Washington. Designed and engraved a number of views of country seats, principally on the Schuylkill. In 1800 commenced the publication of his "Views of Philadelphia," choosing the subjects, and directing his son Thomas in the drawings, and Samuel Seymour in the engravings.

2 PORTRAIT OF GEORGE WASHINGTON.

About sixty of these enamel portraits of Washington were made by Birch.

Miniature, enamel on copper, $3\frac{5}{8} \times 3$ inches.

Lent by Samuel Putnam Avery.

JONATHAN B. BLACKBURN

Portrait painter. Born in Connecticut about 1700; died after 1765. Worked from 1750 to 1765 in Boston, but is supposed to have left because he felt himself outdone by Copley, who is said to have been his pupil.

3 PORTRAIT OF JOHN ERVING, JR. Graduated at Harvard College, 1747; died in Bath, England, 1816. On canvas, $50 \times 40\frac{1}{4}$ inches. *Lent by John Erving.

4 PORTRAIT OF MRS. JOHN ERVING, JR. (Maria Catherina Shirley), youngest daughter of Gen. Shirley. On canvas, 50×40 inches. *Lent by John Erving.

5 PORTRAIT OF LADY SCOTT (Mary Erving), daughter of John Erving, Sr., and wife of Sir William Scott.

On canvas, 50×40 inches.

*Lent by John Erving.



EPES SARGENT, SENIOR, BY JOHN SINGLETON COPLEY

6 MARY FANEUIL (Mrs. George Bethune). Signed and dated, "J. Blackburn, pinxt. 1735"

On canvas, $50\frac{1}{8} \times 40\frac{1}{8}$ inches. Lent by Dr. Faneuil D. Weisse

JOHN SINGLETON COPLEY

Portrait and history painter. Born in Boston, Mass., July 3, 1737; died in London, England, September 9, 1815. Is spoken of as self-taught, but his talent was doubtless fostered by his stepfather, Peter Pelham, a painter and engraver, who died in Boston in 1751; he may also have studied with Blackburn. Copley painted portraits of many members of Boston families. That of his half-brother, Henry Pelham, known as "The Boy and the Squirrel" was exhibited at Somerset House, London, in 1760. In 1774 he went to Rome and the following year settled in London; elected Associate of the Royal Academy in 1777, member in 1779. His masterpieces, "The Death of Lord Chatham" and "The Death of Major Pierson," are in the National Gallery, London. The *Life of Copley* by A. T. Perkins lists two hundred and sixty-nine oil-paintings, thirty-five crayons, and fourteen miniatures.

7 FAMILY GROUP. Mrs. John Hartley, Mrs. William Somersall, her daughter (Mrs. John Ward), and a young cousin of the last. Painted in Charleston about 1760.

On canvas, $76 \times 50\frac{1}{4}$ inches.

Lent by D. Maitland Armstrong.

8 PORTRAIT OF EPES SARGENT, SR. Born in Gloucester, Mass., 1690; died in Salem, Mass., 1762. Colonel under George II. Probably painted before 1760.

Described in *Life of Copley* by Perkins, p. 101. Paul Revere frame.

On canvas, 50×40 inches. Lent by Mrs. George H. Clements.

9 PORTRAIT OF JOHN ERVING. Member of the Council of Massachusetts for twenty years; died in Boston, 1786, aged 93.

On canvas, $50\frac{3}{4} \times 40\frac{3}{8}$ inches. *Lent by John Erving.

10 PORTRAIT OF MRS. JOSEPH BARRELL (Nancy Pierce). Born in Boston, 1744; died there in 1771. In pastel on paper pasted on canvas, about 1768; 23×17 inches. Lent by Miss Dorothea Keep.

11 PORTRAIT OF MRS. JOSEPH BARRELL (Nancy Pierce). In pastel, 23×17 inches. Lent by Mrs. William A. Putnam.

12 PORTRAIT OF JOHN B. HOLMES, "Boy with a Squirrel." Said to have been painted about 1773 in Charleston. Described in *Life of Copley* by Perkins, p. 73. On canvas, $30\frac{1}{8} \times 26$ inches.

Lent by Mrs. William A. Putnam.

13 PORTRAIT OF MRS. FORT. Illustrated in Isham's *History of American Painting*.

On canvas, 50×40 inches.

Lent by The Wadsworth Athenaeum, Hartford, Conn.

14 PORTRAIT OF SIR WILLIAM PEPPERRELL, the younger. Born in Kittery, Me., 1746; died in London, England, 1816. Described in *Pepperrell Portraits*, by C. H. Cutts.

Pastel, $13\frac{1}{4} \times 11$ inches. Lent by Everett P. Wheeler.



MRS. FORT BY JOHN SINGLETON COPLEY

15 PORTRAIT OF COLONEL NATHANIEL SPAR-HAWK. Son-in-law of Sir William Pepperrell.

On canvas, $35\frac{1}{2} \times 27\frac{3}{4}$ inches. Lent by Everett P. Wheeler.

THOMAS DOUGHTY

Landscape painter. Born in Philadelphia, Pa., July 19, 1793; died in New York City, July 24, 1856. Began life as a merchant, painting in his leisure moments; took up art as a profession in 1820 and painted successfully in London, Paris, and the United States. Many of his subjects were taken from the banks of the Susquehanna and amongst the Catskills.

16 HOUSE BY THE RIVER.

On canvas, $15\frac{7}{8} \times 21\frac{3}{4}$ inches. Lent by George F. Kunz.

RALPH EARLE

Portrait and history painter; born in Leicester, Mass., 1751; died in Bolton, Conn., 1801. At first an itinerant portrait painter; went with the Governor's Guard to Lexington and made sketches of the battle for his historical paintings which were later engraved by Amos Doolittle. Went to London after the war and studied under Benjamin West; returned to America in 1786 and pursued his profession in New York, Massachusetts, and Connecticut.

17 PORTRAIT OF COLONEL ROBERT BOYD.

Born at New Windsor, near Newburgh, N. Y., in 1734; died in New York City in 1804. Held office of Sheriff of New York from 1787 to 1791.

On canvas, $33\frac{3}{4} \times 27$ inches. Painted in 1780.

Lent by Charles M. Van Kleeck.

ROBERT FULTON

Inventor and painter. Born in Little Britain Township (now Fulton), Lancaster County, Pa., in 1765; died in New York City, February 23, 1815. The years 1782-5 were spent in painting miniature portraits and landscapes, doing mechanical-architectural drawing, and whatever work he could find along artistic lines in Philadelphia. In 1786 went to London and was received into the family of Benjamin West, with whom he studied for several years. A portrait of Fulton by Benjamin West is shown in the exhibition. Practised his art in Devonshire, England, under the patronage of wealthy persons and at that time began his experiments in mechanics. In 1794 became a member of the family of Joel Barlow, then living in Paris. While in Paris painted a panorama, the first ever shown in that city. The following list of Fulton's works of art, compiled by Mrs. Alice Crary Sutcliffe, a great-granddaughter of Fulton, is as complete as can be obtained from the records.

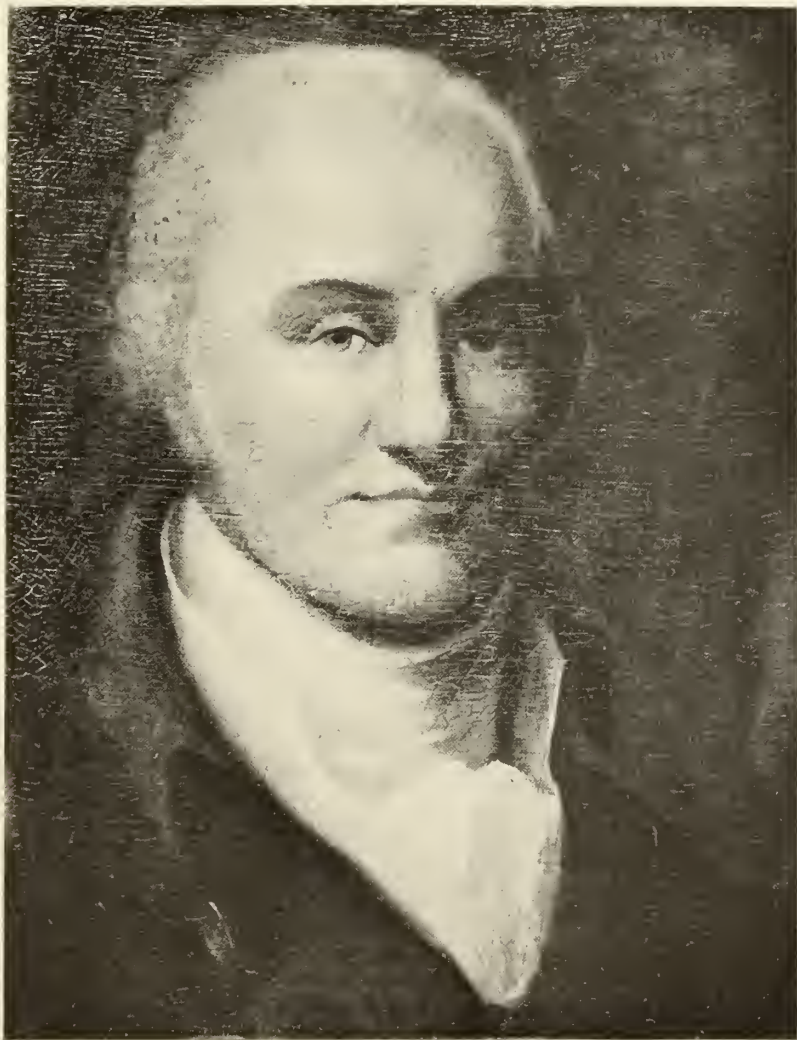
Abraham Baldwin, member of the Constitutional Convention at Philadelphia, 1787; an etching from a print of this portrait appeared in the Loan Collection held in New York at the time of the Centennial Celebration of Washington's Inauguration, 1889. The print was by Emanuel Leutze, after the original painting.

Joel Barlow; owned by Judge Peter T. Barlow, New York City (see No. 18).

Joel Barlow; owned by Robert Fulton Ludlow, Claverack, N. Y. (see No. 19).

Mrs. Joel Barlow; mentioned in letter of Barlow to Fulton (1800). Samuel Beach (miniature); owned by H. A. Boardman, St. Paul, Minn.

Joseph Bringhurst (1786); owned by Edward Bringhurst, Wilmington, Del.



JOEL BARLOW BY ROBERT FULTON

Mary Conyngham (miniature in ring); owned by Mrs. Anne Conyngham Stevens Krumbhaar, Syracuse, N. Y.

Benjamin Franklin (1787); bought in 1891 by C. F. Gunther of Chicago.

Robert Fulton (1795); owned by Mrs. Robert Fulton Blight, New York City.

Lady Jane Grey (fancy picture); mentioned in Smith's *Catalogue of Portraits* as having been painted about 1793.

Illustrations for Barlow's *Columbiad*; reproduced in Reigart's *Life of Fulton*.

John Wilkes Kittera (miniature); owned by Pennsylvania Historical Society.

Mrs. John Wilkes Kittera (miniature); owned by Pennsylvania Historical Society.

John Livingston; owned by Robert Fulton Ludlow, Claverack, N. Y.

Mrs. Walter Livingston, mother of Mrs. Robert Fulton; owned by Mrs. Hermann H. Cammann, New York. Painted on wood and on the back is an unfinished portrait of Barlow Fulton, only son of Robert Fulton.

"Louis XVI in Prison taking Leave of his Family"; known through Sherwin's engraving, of which only three prints exist.

Colonel Michael McCurdy (miniature); owned by Mrs. George McHenry, Philadelphia.

Panorama, "Incendie de Moscow"; exhibited in Paris about 1800. The street where the circular buildings were erected for this purpose is now known as "Rue des Panorames."

Portrait of a Young Gentleman; mentioned in *Royal Academy Catalogue*, 1791.

Portraits of two Young Gentlemen; mentioned in *Royal Academy Catalogue*, 1791.

Portrait of a Lady (Mrs. Murray); mentioned in *Royal Academy Catalogue*, 1793.

Clementina Ross (miniature); owned by Pennsylvania Academy of the Fine Arts.

Margaret Ross (pastel, 1787); owned by Mrs. C. S. Bradford, Philadelphia, Pa.

Earl Stanhope; owned by Herman Livingston, Catskill, N. Y. Charlotte Villette, painted in France, 1802; mentioned in the *Life and Letters of Joel Barlow*, by Charles Burr Todd.

Family of Benjamin West; mentioned in Colden's *Life of Robert Fulton*, but present whereabouts unknown.

18 PORTRAIT OF JOEL BARLOW. Born in Redding, Conn., 1754; died near Cracow, Poland, 1812. Author; Consul at Algiers, 1795; Minister to France, 1811. Panel, $15\frac{1}{4} \times 12\frac{3}{4}$ inches. Lent by Judge Peter T. Barlow.

19 PORTRAIT OF JOEL BARLOW. Painted about 1800.

On canvas, 36×28 inches. Lent by Robert Fulton Ludlow.

JOHN WESLEY JARVIS

Portrait painter. Born in South Shields-on-the-Tyne, England, 1780; died in New York City, 1839. Brought to Philadelphia by his father in 1785; chiefly self-taught. His portraits of William Bainbridge, Isaac Hull, Commodore Perry, and Harvey Brown are in New York City Hall.

20 PORTRAIT OF A MAN.

Miniature, $2\frac{1}{2} \times 2$ inches.

Property of the Museum.

EDWARD GREENE MALBONE

Miniature painter. Born in Newport, R. I., August, 1777; died at Savannah, Ga., May 7, 1807, while on his way back to Newport. When still quite a boy painted a scene



JEREMIAH EVARTS BY SAMUEL FINLEY BREESE MORSE

for the Newport Theater; at seventeen established himself in Providence as a portrait painter. Painted in Boston, New York, and Philadelphia till 1800, when he accompanied his friend Washington Allston to Charleston, S. C. In 1801 they went to London together, whence Malbone returned in December to Charleston, making periodical visits to the North to paint miniatures, until ill health in 1806 led to a voyage to the West Indies, whence he was returning at the time of his death. Malbone ranks as the foremost American miniature painter and the equal of Isabey in France and Cosway in England. His masterpiece, "The Hours," representing the past, the present, and the future as three female figures moving in a circle, is at the Providence Athenæum. Toward the close of his life he attempted oil painting and his own portrait in this medium is at the Corcoran Gallery, Washington; occasionally he painted landscapes in oil.

21 PORTRAIT OF HIMSELF. Signed on the back,
"Edw^d G. Malbone, miniature painter, 1797"

Miniature, $1\frac{3}{4} \times 1\frac{1}{4}$ inches. Lent by R. T. Haines Halsey.

22 PORTRAIT OF JOEL ROBERTS POINSETT.
Statesman, born in Charleston, S. C., 1779; died in
Statesburg, S. C., 1851.

Miniature, $2\frac{7}{8} \times 2\frac{1}{4}$ inches. Lent by R. T. Haines Halsey.

23 PORTRAIT OF MISS POINSETT. Inscribed on
back "Miss Poinsett of S. C. Malbone, 1802."

Miniature, $2\frac{5}{8} \times 2\frac{1}{16}$ inches. Lent by R. T. Haines Halsey.

24 PORTRAIT OF GEORGE IZARD. Soldier, born in South Carolina, 1777; died in Little Rock, Ark., 1828.

Miniature, $3\frac{1}{8} \times 2\frac{1}{2}$ inches. Lent by R. T. Haines Halsey.

25 PORTRAIT OF MRS. BLACKLOCK AND CHILD.

Miniature, $3\frac{3}{4} \times 3\frac{1}{8}$ inches. Lent by R. T. Haines Halsey.

26 PORTRAIT OF AN UNKNOWN MAN.

Miniature, $2\frac{7}{8} \times 2\frac{1}{4}$ inches. Lent by R. T. Haines Halsey.

27 PORTRAIT OF A LITTLE GIRL.

Miniature, $3\frac{1}{4} \times 2\frac{3}{8}$ inches. Lent by R. T. Haines Halsey.

SAMUEL FINLEY BREESE MORSE

Inventor, figure and portrait painter, and sculptor. Born in Charleston, Mass., April 27, 1791; died in New York City, April 2, 1872. Was graduated from Yale in 1810; became a pupil of Washington Allston whom he accompanied the following year to London, where he studied also under West. Returned to America in 1815 and painted portraits in Boston, Mass., Concord, N. H., and Charleston, S. C. Settled in New York in 1823, where, in 1826, he became one of the original founders of the National Academy of Design, and its first President, serving from 1827-45 and again, 1861-62. Among his most important paintings is the full-length portrait of Lafayette in the New



FRANCIS BRINLEY BY JOHN SMIBERT

York City Hall, and the large picture of the old "House of Representatives by Candle Light," now in the Corcoran Gallery of Art, in Washington. His model of a "Dying Hercules," made to assist him in painting a picture of this subject which was exhibited in 1813 at the Royal Academy, was awarded a gold medal the same year by the Adelphi Society of Arts.

Abandoned art as a profession in 1839, devoting the balance of his life to perfecting his invention of the telegraph.

28 PORTRAIT OF JEREMIAH EVARTS. Philanthropist, born in Sunderland, Vt., 1781; died in Charleston, S. C., 1831.

On canvas, 30 × 25 inches.

Lent by Sherman Evarts.

CHARLES WILLSON PEALE

Portrait painter. Born in Chestertown, Md., 1741; died in Philadelphia, Pa., 1827. Served his time with a saddler in Annapolis; at twenty-one went into business for himself as coach builder, clock and watch maker, and silversmith. Finally decided to devote himself to portrait painting and went to Boston where for a short time he studied with Copley; went to England in 1768 and studied at the Royal Academy under Benjamin West, at the same time painted miniatures and engraved in mezzotint. After his return in 1770 executed many portraits in Annapolis and Baltimore; was invited to Mount Vernon in 1772 and made his first portrait of Washington, of whom he is said to have painted fourteen portraits from life. Established a Museum of Natural History in Philadelphia, 1784, the first Museum in this country; one of the founders of the Pennsylvania

Academy of the Fine Arts in 1805 and a Director until 1810.

29 GEORGE WASHINGTON. Born in Westmoreland County, Va., 1732; died at Mount Vernon, Va., 1799. Commander-in-Chief of the American forces during the War for Independence; first President of the United States.

On canvas, 30 × 24 inches.

Lent by Thomas H. Kelly.

JAMES PEALE

Miniature painter. Born in Annapolis, Md., 1749; died in Philadelphia, Pa., May 24, 1831. A brother of Charles Willson Peale, he painted portraits, landscapes, and even historical compositions in oil, but is known chiefly for his miniatures. A full-length portrait of Washington is in the New York Historical Society and another is in Independence Hall, Philadelphia.

30 PORTRAIT OF A MAN.
Signed I. P., 1797.

Miniature, $2\frac{5}{8} \times 2\frac{1}{8}$ inches. Lent by R. T. Haines Halsey.

31 PORTRAIT OF A LADY.
Signed I. P., 1797.

Miniature, $2\frac{5}{8} \times 2\frac{1}{16}$ inches.

Lent by R. T. Haines Halsey.

REMBRANDT PEALE

Portrait and figure painter, and lithographer. Born in Bucks County, Pa., February 22, 1778; died in Philadelphia, October 4, 1860. (This date is from a contemporary



MRS. JOHN BULLUS BY GILBERT STUART

obituary; books of reference give October 3d). Second son of Charles Willson Peale. Studied with his father and in 1795, at the age of seventeen years, had three sittings from Washington; his composite portrait of Washington, painted in 1823, was bought by Congress in 1832 for two thousand dollars, and is in the Senate Chamber at Washington. The most important of his compositions is the large "Court of Death." Studied with West in London in 1801, and later made several visits to Paris and London. Was one of the original members of the National Academy of Design and a Director of the Pennsylvania Academy of the Fine Arts, 1811-13.

32 PORTRAIT OF JOHN JOHNSTON. Merchant, New York. Born at Barnboard Mill, County of Galloway, Scotland, June 22, 1781; died in New York, April 16, 1851.

On canvas, $30\frac{1}{4} \times 25\frac{1}{8}$ inches. Lent by J. Herbert Johnston.

CHARLES BALTHAZAR JULIEN FÈVRE DE SAINT MÉMIN

Born in Dijon, France, March 12, 1770; died there June 23, 1852. Went to Canada in 1793 and soon afterward to New York. Saint Mémin introduced into this country a machine by means of which the human profile could be copied with mathematical accuracy. His life-size profiles on pink paper, finished in black crayon, were mechanically reduced and engraved within a circle two inches in diameter. By this means he took in this country more than eight hundred portraits; and is therefore generally included among American artists. He reserved a few proofs of each, and a

complete set, with the name of each subject, is at the Corcoran Gallery, Washington, D. C. In 1817 he was appointed director of the Museum at Dijon, which post he occupied at the time of his death.

33 PORTRAIT OF NELLIE CUSTIS. Daughter of Martha Washington by her first husband. On paper, $5\frac{3}{8} \times 4\frac{1}{4}$ inches. Lent by R. T. Haines Halsey.

JAMES SHARPLES

Portrait painter. Born in England about 1751; died in New York City, February 26, 1811. Was intended for the priesthood but having studied art with George Romney, decided on adopting painting as his profession and in 1794 came, with his family, to America. Traveled with horse and wagon from town to town, painting small portraits, chiefly in pastel. There are over a hundred of these pastel portraits in Independence Hall, Philadelphia. Spelled his name Sharpless in England, but dropped the last letter when he came to this country.

34 PORTRAIT OF ROBERT R. LIVINGSTON. Statesman; born in New York City, 1746; died in Clermont, N. Y., 1813. A delegate to the Constitutional Congress; one of the framers of the Declaration of Independence; appointed first chancellor of New York at the Kingston Convention in 1777, which office he held until 1801. This portrait was presented by Chancellor Livingston to Mrs. James Fairlie.

In pastel, 9×7 inches.

*Lent by Mrs. Emily Fairlie Ogden Nelson.



MRS. MIDDLETON SMITH BY THOMAS SULLY

JOHN SMIBERT

Portrait painter. Born in Edinburgh, Scotland, about 1684; died in Boston, Mass., 1751. Served his time with a house painter and in London worked for coach painters; studied for a time in Sir James Thornhill's Academy in London, then spent three years in Italy. On his return to London, renewed his acquaintance with Bishop Berkeley and was engaged by him as Professor of Fine Arts for the projected college at Bermuda. Accompanied the Bishop to America and landed at Newport in January, 1729; went to Boston and established himself as a portrait painter.

35 PORTRAIT OF FRANCIS BRINLEY, of Roxbury, Mass. Born 1690; died 1765.

On canvas, $50 \times 39\frac{3}{4}$ inches. Lent by Mrs. Henry Wharton.

36 PORTRAIT OF MRS. FRANCIS BRINLEY (Deborah Lyde, born 1698; died 1761) AND INFANT SON (Francis, of Newport, R. I., born 1729; died 1816).

On canvas, $50 \times 39\frac{3}{4}$ inches. Lent by Mrs. Henry Wharton.

GILBERT STUART

Portrait painter. Born in Narragansett, R. I., December 3, 1755; died in Boston, Mass., July 27, 1828. Received some instruction from Cosmo Alexander, a Scotch portrait painter who visited America, and whom Stuart accompanied to Scotland in 1772, returning to America after his master's death. In 1775 went to England and was employed as assistant by Benjamin West, later set up his own

studio and was a successful portrait painter in London and Dublin. Returned to America in 1792, worked in New York City, Philadelphia, and Washington, and finally settled in Boston. Among his best portraits are those of Washington—one known as the “Athenaeum” (unfinished) in the Boston Museum of Fine Arts and the “Gibbs-Channing-Avery” portrait at The Metropolitan Museum of Art. Mason’s *Life and Works of Gilbert Stuart* mentions more than six hundred portraits.

37 PORTRAIT OF DR. JOHN BULLUS. Envoy to France from the United States.

On canvas, $29\frac{1}{8} \times 24\frac{1}{8}$ inches.

*Lent by Robert Ludlow Fowler.

38 PORTRAIT OF MRS. JOHN BULLUS (Charlotte Rumsey), daughter of Colonel Charles Rumsey of Cecil County, Md.

On canvas, $29\frac{1}{8} \times 24\frac{1}{8}$ inches.

*Lent by Robert Ludlow Fowler.

39 PORTRAIT OF JUDGE JACOB BURNET. United States Senator. Born in Newark, N. J., 1770; died in Cincinnati, O., 1853.

On canvas, $30\frac{1}{8} \times 24\frac{7}{8}$ inches.

*Lent by Robert Ludlow Fowler.

40 PORTRAIT OF GEORGE MEADE, of Philadelphia. Born 1741; died 1808.

On canvas, $30\frac{3}{8} \times 24\frac{1}{8}$ inches.

*Lent by Mrs. Richard Worsam Meade.



THE LADY OF THE LAKE BY JOHN TRUMBULL

41 PORTRAIT OF FREDERICK PHILIPSE. Captain of the King's American Dragoons. Born 1755; died 1829.

On canvas, $51\frac{1}{2} \times 40\frac{1}{2}$ inches. *Lent by the Misses Philipse.

THOMAS SULLY

Portrait and history painter. Born at Horncastle, Lincolnshire, England, June 6, 1783; died in Philadelphia, Pa., November 5, 1872. At nine years of age was taken by his parents to America. Studied in Charleston, S. C.; in 1799 joined his brother Lawrence, a miniature painter, in Richmond, Va.; was in New York City 1806-8; spent a short time in Boston studying with Gilbert Stuart; went to Europe studying under West and painted a portrait of Queen Victoria which belongs to the St. George's Society of Philadelphia. In 1838 settled in Philadelphia, where he painted portraits of Lafayette, Jefferson, and others; many famous actors sat to him, among them George Frederick Cooke and Fanny Kemble.

He is most noted for his portraits of women; also made illustrations to Shakespeare.

42 PORTRAIT OF MRS. MIDDLETON SMITH. Sister-in-law of the artist. Signed and dated 1828.

On canvas, $19\frac{1}{8} \times 15\frac{1}{4}$ inches. Lent by George S. Palmer.

43 MRS. JAMES FAIRLIE (Maria Yates). Daughter of Robert Yates, Chief Justice of the State of New York and wife of Major Fairlie, member of the Staff of Baron Steuben and Secretary of the Society of Cincinnati.

On canvas, $35 \times 28\frac{7}{8}$ inches.

*Lent by Mrs. Emily Fairlie Ogden Nelson.

JOHN TRUMBULL

Portrait and history painter. Born in Lebanon, Conn., June 6, 1756; died in New York City, November 10, 1843. Son of Jonathan Trumbull, first Governor of Connecticut. Served in War of Independence in 1775 as Aide-de-Camp to Washington; retired from service in 1777 with rank of Colonel. Went to London in 1780 to study under Benjamin West and later went to Europe several times on diplomatic missions. His "Battle of Bunker Hill," 1786, was the first of a series of historical pictures; four pictures were painted for the rotunda of the Capitol at Washington. Was president of the Academy of Fine Arts in New York, 1816-1825. Most of his pictures (54) are in the Yale School of Fine Arts, New Haven, Conn.

44 PORTRAIT OF MOSES ROGERS, merchant, of New York.

On canvas, $30\frac{1}{4} \times 25\frac{1}{4}$ inches.

*Lent by Mrs. Anson P. Atterbury.

45 PORTRAIT OF CERACCHI. Italian sculptor. Born about 1760; came to America in 1791; made busts of Washington, Hamilton, and others. Associated in an attempt to assassinate Napoleon and was guillotined at Paris in 1801.

Miniature, $3 \times 3\frac{3}{4}$ inches. Lent by Robert W. de Forest.

46 PORTRAIT OF MAJOR-GENERAL JEDEDIAH HUNTINGTON, of Connecticut. Born 1743; died 1818. Married Faith Trumbull, eldest daughter of Governor Jonathan Trumbull and sister of the artist.

Miniature, $3\frac{7}{8} \times 3\frac{3}{16}$ inches.

Lent by Miss Sarah L. Huntington.



MRS. SAMUEL OSGOOD BY JOHN TRUMBULL

47 THE LADY OF THE LAKE. Subject taken from the poem of that name by Walter Scott.

On canvas, $24\frac{7}{8} \times 30\frac{3}{8}$ inches.

Lent by Mrs. William C. Lanman.

48 PORTRAIT OF MAJOR-GENERAL SAMUEL OSGOOD. Born in Andover, Mass., 1748; died in New York City, 1813. Was a member of the Continental Congress; first commissioner of the United States Treasury; first postmaster-general.

On panel, $33\frac{3}{4} \times 26\frac{1}{2}$ inches.

Lent by William B. Osgood Field.

49 PORTRAIT OF MRS. SAMUEL OSGOOD. Wife of the above and ancestress of the present owner.

On panel, $34 \times 26\frac{3}{4}$ inches.

Lent by William B. Osgood Field.

50 PORTRAIT OF MRS. JOHN TRUMBULL, wife of the artist.

On canvas, $24 \times 20\frac{1}{8}$ inches.

Lent by George H. Story.

JOHN VANDERLYN

Portrait and history painter. Born in Kingston, N. Y., 1775; died there 1852. Pupil of Gilbert Stuart in New York; studied in Paris from 1796 to 1801 and painted in Europe from 1803 to 1815. Received a medal in Paris (1808) for his "Marius among the Ruins of Carthage." His "Landing of Columbus" is in the Rotunda of the Capitol at Washington, and his portrait of Zachary Taylor in the New York City Hall; a self portrait and one of John A. Sidell are in The Metropolitan Museum of Art. Became

involved in pecuniary difficulties by the exhibition of a panorama in a building which he erected in City Hall Park, New York, and died in poverty.

51 PORTRAIT OF CORNELIUS LANSING. Born in 1752; died in 1842. He was a son of Abraham Jacob Lansing, patroon of Lansingburgh, and his wife, Catarine Lievens.

On canvas, 30 × 24 inches. Lent by William Milne Grinnell.

BENJAMIN WEST

Portrait and history painter. Born in Springfield Township, Delaware County, Pa., October 10, 1738; died in London, Eng., March 11, 1820. Began to draw when seven years old and took first lessons in preparing colors from Cherokee Indians. After a little instruction from a painter named Williams, when eighteen years old went to Philadelphia as a portrait painter; thence to New York City; in 1760 to Italy; and in 1763 settled in London. His picture of "Agrippina Bringing Home the Ashes of Germanicus" won him royal favors and in 1772 George III made him his historical painter; also painted many portraits of the royal family. On the death of Sir Joshua Reynolds, 1792, West succeeded him as President of the Royal Academy, and, with the exception of a few months, held that office until 1815. In his studio many of the American artists of the day received their training.

52 PORTRAIT OF ROBERT FULTON. (See biography of Fulton, p. 10.)

On canvas, 36 × 28 inches. Lent by Robert Fulton Ludlow.



MRS. ROGER MORRIS BY JOHN WOOLASTON

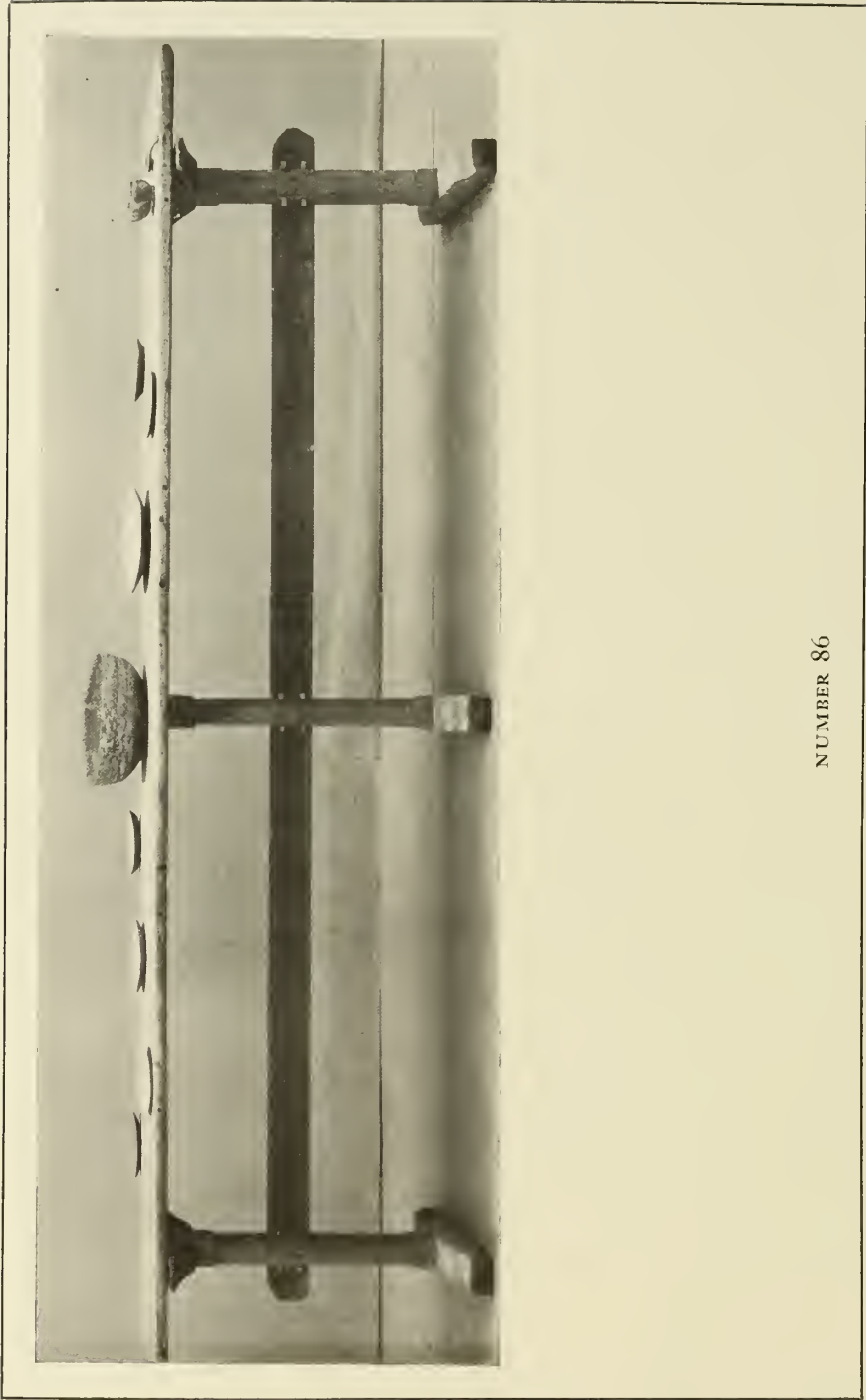
JOHN WOOLASTON

Dunlap states that he "painted portraits in Philadelphia in 1758, and in Maryland as early as 1759-60. I know nothing more of him, but that Francis Hopkinson published verses in his praise in the *American Magazine* for September, 1759."

53 PORTRAIT OF MRS. ROGER MORRIS (Mary Philipse). Born in Philipse Manor, Yonkers, N. Y., 1730; died in York, England, 1825. Daughter of Frederick Philipse, second Lord of the Manor, and wife of Lieutenant Colonel Morris of the English army.

On canvas, $30 \times 25\frac{1}{8}$ inches. *Lent by the Misses Philipse.

PART II
FURNITURE



NUMBER 86

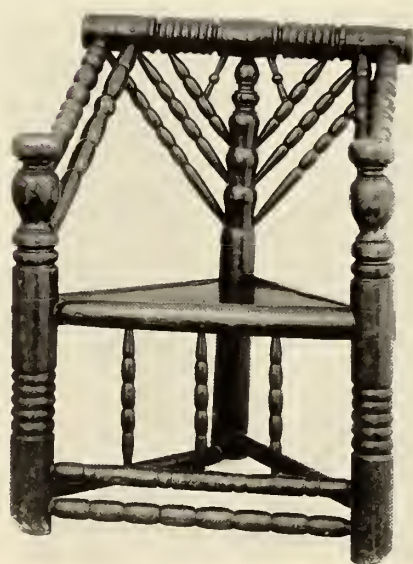
INTRODUCTION

THE history of American furniture is comprehended in the history of English furniture, notwithstanding the fact that our country was settled by Dutch, French, Spanish and Swedish colonists as well as by the English. This is largely due to that trait of the English which leads them to model their new habitations, wherever they locate, on their old ones—a trait less marked in these other nations. As in the political history of our Colonies, so with our furniture, the English influence préponderated and prevailed, and almost all of the remaining furniture of the Colonies and States up to 1825 is English in character, some of it having been brought from England by the early settlers as a part of their personal effects, some of it coming through the channels of trade, and a large part of it being copied by the early craftsmen from English models. The comparatively small remnant of furniture brought by the colonists from other countries will be found to have a strong resemblance to that of English manufacture, a coincidence which is to be explained by a study of the commercial and political relations which the home countries of Europe, and especially Holland, bore to one another and to England during the Sixteenth Century.

It is only necessary to recall the relations that Mary and Elizabeth had with Spain, Italy and France; the New World's happenings during the reign of the latter; James I's and Charles I's relations with France and Cromwell's treaties with foreign nations, to see the truth of this statement. The wife of Charles II was a Spaniard; James II received a grant of the Netherlands; William II was a Stadtholder of the Netherlands when he became King of England, and George II effected an alliance with France and Holland. Holland, Flanders, Spain and France are inseparably connected with England's industrial development. All of these countries were factors in the production of her styles; some of them even furnished her with workmen—Flanders after the capture of Antwerp by the Duke of Parma in 1585, and France after the revocation of the Edict of Nantes a century later.

Before beginning a survey of English furniture, it will be necessary to recall briefly the conditions in the mother country when the London Company made its unfortunate settlement in Jamestown in 1607, and when the band of Separatists from the Church of England, the Pilgrims, landed at Plymouth in 1620. James I was then king. Charles I had been on the throne but three years when the Massachusetts Bay Colony was founded by the Puritans (1628), and thirteen years when the New Haven Colony was formed.

To understand the forms and styles of early American furniture it is not necessary to cover the whole field of the subject as found in the mother country, but only that part of it belonging to the class from which our colonists came—the yeoman or middle class. Of the twenty thousand English emigrants who came across the seas between 1630



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INTRODUCTION

and 1640 the largest number were of this yeoman class, who, like their fathers before them, were untouched by the new customs and manners born of the habit of foreign travel which prevailed among the upper classes under Elizabeth and James I. Peculiarly simple as were the manners of all the middle class in England, especially so, of course, were those of such of their number as elected to live the simple life of the Puritans.

Prior to the Seventeenth Century, when our history begins, all English furniture, except importations of the nobility from Italy, France and other countries, was developed from the ecclesiastical Gothic and was of a sort to suit a people of simple habits and few needs. Its chief characteristic was its sturdiness, a reflection of the race perhaps, but also the result of the material used in its construction, which was and continued to be, during the greater part of the Seventeenth Century, oak—the abundant native tree. The possibilities and limitations of this material produced cabinet work quite different in character from any other wood—it demanded a simple rectangular construction and resulted in solid, heavy forms, relieved only by paneling and flat-carved ornaments.

FIRST PERIOD 1620-1658

The colonists brought with them such small household effects as could be accommodated in their slight ships and which would serve their immediate needs until they should model out of the American variety of woods, chiefly oak and pine, copies of the larger pieces used at home.

The chest undoubtedly came with them and played a prominent part among the meager effects of the early set-

tlers. Used in all countries during the Gothic period, both in church and at home, the chest in the Seventeenth Century was still indispensable, especially among the middle classes. Important first as a place for the storage of clothes and household effects, it often had a shelf or box inside for valuables or for the tallow dip which protected its contents from moths. It was equally valuable as a seat and as a trunk. It is not, however, alone for its utilitarian character that the chest is of interest to us, but because from it developed other forms of furniture now in use, an evolution to be shown more fully in speaking of chests of drawers, bureaux and the early forms of chairs.

English chests of the Seventeenth Century differ greatly in elaborateness ; some are richly carved and many are inlaid with other woods. This elaborateness is found to be in accordance with the section of the country from which they came and the sensitiveness of their makers to the new styles from France and the other countries. The Renaissance forms introduced under Elizabeth by her foreign architects, and especially the so-called Tudor banister and appliqué strap-work ornament, with bosses and nail-head motives, begin to be seen in the chests of this period. These were made for the well-to-do classes. Those in use among the common people are comparatively simple in form. A typical and exceptionally fine chest such as the Pilgrims might have brought with them is shown in No. 68, and slightly differing from this example are equally typical ones, Nos. 67 and 69. Indeed, all of the ornaments here seen, the upright leaf or laureling between the panel, the guilloche, half-circle or fan form on the stretchers, were common to English furniture of the early Seventeenth Century.

One of the chief articles of furniture of the Colonies



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was, of course, the table. Solid tables with legs ("standing," "joined" and "dormant" they were called) were first coming into fashion in England when the Pilgrims sailed, having developed, in the natural course of things, from the earlier forms of "table-board," a long, narrow board supported on trestles fastened together with pins, which could be taken apart when the board was not in use and set against the wall. Few of these early boards are known in England and only one (No. 86) has ever been found in this country. Along with the solid table on legs as the table-board's successor was the "draw top" table in three pieces, the two end ones pulling out to form an extension supported by brackets.

It is not probable that many tables were brought to this country, their size, shape and weight making them awkward in transportation and their simplicity of construction rendering them easy to build here. Most of our early examples like No. 88 were simple in the extreme, without the carving and gadrooning of those of contemporary English make.

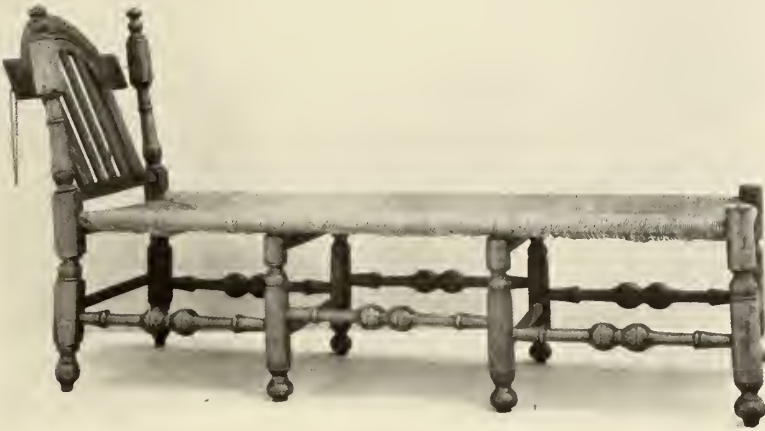
Small tables were not thought of in England until the abandonment of the great halls of mediæval times for smaller rooms and parlors, and until the introduction of the new drinks, tea, coffee and chocolate, in 1645 to 1658, made them necessary for convenience and sociability's sake. Then began the use of the small table with folding flaps or leaves, and a swing leg to support it, called "butterfly table" (No. 89), which has been in common use ever since. The table-chair (No. 58) was an economical invention of Cromwell's time.

Before the Seventeenth Century the chair, except in the homes of the rich, practically did not exist; it was a luxury almost unknown, and for a long time after its introduc-

tion into the homes of the middle class it was used only by the head of the house or by distinguished or honored guests. The ordinary seats were stools—small editions of the table, developed from the Gothic chairs, and chest tops. The earliest chairs in England following the ecclesiastical prototype were solid, paneled with combinations of carved architectural and flower forms, which gradually evolved into an armchair (No. 56) with flat-carved, arched back, curved arms and straight or turned legs and straight stretchers. The seats were of wood, which could be covered with a cushion. Like the chests, they varied somewhat according to the locality where they were made. Few are found in this country.

Chairs known by the names of the counties in which they were made—Derbyshire, Yorkshire and Lancashire—are thought to have been the first to have had open backs, following a fashion of the French, German and Flemish Renaissance types, and to show the first steps in the evolution from the solid-back chair to those with slats and splats. In the history of English furniture it might be necessary to trace with care this development, but in America the step did not exist because the “spindle” or heavily turned variety of chair (No. 55), of North European origin, came into the Colonies with the wainscot type, and it was from it that our earliest form of home-made chairs was evolved.

Several well-known examples of the very heavy turned chairs, undoubtedly imported, exist, but they were not copied to any extent and did not long continue in favor. The lighter form with rushed or flagged bottoms (No. 59) may have been a development of the heavier type; it evidently found great favor among the colonists and is the



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prototype of a style which may be said to be American, although common also in rural England.

Upholstered chairs were uncommon with our forefathers, although they had been introduced into England from France in the reigns of Charles II and James II, and even during the Protectorate a stiff apology for comfort, Dutch in origin, had begun to creep into common use. No. 65 shows a typical example of the new style, with ringed banister stretchers and leather-covered straight seat and back. A chair of the same general style but with a covering of "Turkey-work," a worsted embroidery in imitation of Oriental carpets, used also for table-cover (No. 66), is one of the rarest.

The day-bed with drop-end (No. 64) was not uncommon in this style of furniture, nor was the stool, whose use in England, especially at court and among the nobility, had quite a ritual.

Of the many logical developments that took place in furniture in England, perhaps none are as interesting as those that affected the chest. No longer needed as a seat, it was raised on legs for convenience, and then, beginning with one drawer underneath, added another and another until it gradually became a "chest with drawers." This change had begun before our colonists left England. They may have brought some of the new pieces with them, but they early began to make them for themselves. The plate opposite shows this development in American-made pieces.

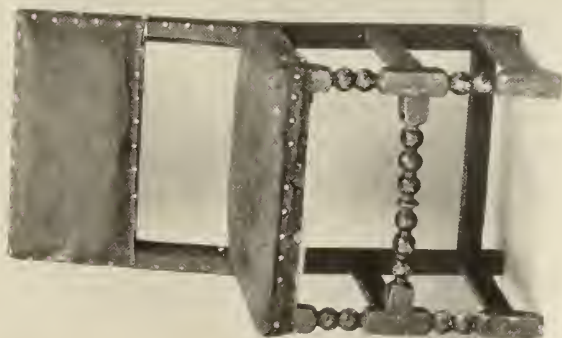
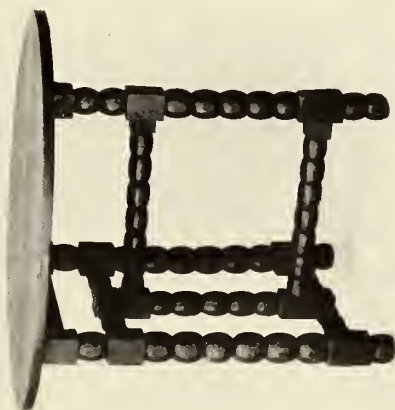
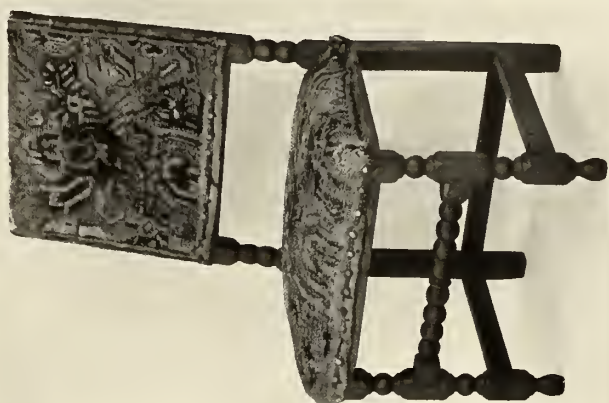
The chests and chests of drawers were the storage-place for clothes, hangings, etc. With increasing possessions space was needed for the objects used at meals — jugs, cups and plates — and the cupboard was the result. Ecclesiastical furniture here again furnished the prototype in the "Credence" or

“Buffet” of European countries. Adapted to English needs for gentry and yeoman alike, it became what is called a standing buffet and a “court cupboard.” The two forms differ in that the latter has, as its name implies, cupboards, while the former has none. Court cupboards vary somewhat in details of arrangement and decoration; a typical early example is seen in No. 74, a well-proportioned piece having the earmarks of the Renaissance in its applied ornaments, especially the arch. The cupboard of the upper part has splayed sides covered by a square top supported at the front corners by turned columns, while the under part is square. Sometimes the upper columns disappear and a pendant is found in their place, but the latter is uncommon in America. Uncommon here, too, are the very elaborately carved examples found in England.

No Colonial beds of the early Seventeenth Century have come down to us; the elaborate constructions of England and the Continent had no place here; and ours were undoubtedly simple in form. An idea of their character may be gained from the cradles which are not uncommon, owing to their use for several generations. A typical example, paneled and hooded, is seen in No. 85.

SECOND PERIOD 1658-1710

Such, then, was the furniture of our early period, expressive of simple folk, simple needs and simple materials. In England the corresponding period may be said to have come to an end with the death of Cromwell in 1658. It was followed by an entirely different *régime*, an era of greater complexity in living, greater needs and more exacting tastes, in which the subtle influence of foreign styles is strongly marked and



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the declining domination of Puritan simplicity is seen. These influences at length began to have effect upon the middle classes. They were produced by the intimate relations of Charles II with France, Portugal and Spain, the relations of James with Holland, and by connections of William and Mary with their native land. Modern England, in a word, had begun. New kinds of furniture came into common use—the “day-bed,” bureaus, cabinets and desks—and luxurious forms for the already existing furniture were thought out.

Such forms as these demanded a medium more pliable and more delicate than the oak of the preceding century, and, by a curious provision of Providence, a new wood was at hand when it was wanted. In Elizabeth’s reign, when great quantities of oak wood had been cut off for ship-building purposes, the trees were thoughtfully replaced with walnuts, then commonly grown in Spain, France and Italy. In the century which we are now approaching these trees had attained their growth and were available for the cabinet-makers’ use, the wood lending itself admirably to furniture forms requiring lightness of effect, veneering, deep carving, and strong construction.

It should not be concluded that the change in woods took instant effect; walnut furniture is found in the preceding period and oak still continued to be used.

A new material also — cane — which the Dutch and Portuguese had learned to use from their colonists, found its way into all the Continental cabinet-makers’ shops and continued in favor in England for chair seats and backs from 1650 until the reign of Queen Anne. The very lines of the furniture began to show the desire for ease and graceful effects. The hard, uncompromising straight lines were

softened with carved piercings ; we find flat members twisted as well as turned, and stretchers flat, waved, arched and X-shaped. Another peculiarity now generally introduced into England, but seldom found in America, is the use of the essentially Dutch fashion of marquetry to lighten and decorate the square forms of chests of drawers, desks, etc. By way of Holland, also, came the Chinese fashion of lacquering furniture. While the craze for the fashion did not go to the lengths it did in France, much of the finer kind of furniture is of this type.

Tall in the back with heavily carved top, supported by turned or twisted uprights, the center part filled with woven cane or stuff, the bottom with turned legs and more or less heavily carved S-shaped stretchers, curved arms and caned or upholstered seat, the type of chair shown in No. 92 was clearly an innovation, and it is from it that many of our New England styles came.

These chairs vary considerably in elaborateness, especially in the carving of the top and stretchers ; many examples showing the emblems of Charles II—the Cupid, crown and bouquet of flowers—and several other ornaments, wreaths and leaf carving. Nos. 96 and 97 are typical of them. The legs have convex and concave curves, and X-shaped stretchers, especially for upholstered furniture, are now introduced.

In the early days, the legs of furniture, especially of chairs, ended in straight feet, with the stretchers high from the floor to keep them above the dampness or out of the straw or rushes. Now we find new forms which continued in favor during the century—the projecting club-foot with flutings, known as the “Spanish foot,” and volute-endings projecting on the floor, called “Flemish foot” (No. 96).



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Chests with drawers, which we have already noted, now show their complete development into the chests of drawers, which, following a fashion common in Holland particularly, are raised on legs, here of a cup-shaped turning, typically Portuguese, with flat, waved or X-shaped stretchers (No. 111), called a "high-boy." This piece of furniture continued in vogue during the next century. Our example No. 112, of essentially Dutch, square shape, with flat mouldings on the drawers, shows the common use of veneers.

Chests of drawers without the framework, the final attainment of the evolution, were also common in the period, but these usually have their fronts paneled in the renaissance Flemish style and are further ornamented with applied banisters (No. 114).

Born of the demands of the times and following a very simple evolution, the desk now came into general use. In earlier days when writing was confined to a small circle of professional scribes there was little need of conveniences of this sort. Valuable papers and the few books, especially the Bible, were locked up in boxes (some with slant tops), such as are shown in Nos. 79, 80, whose decoration is of interest.

Many boxes show the renaissance guilloche and applied ornaments (No. 82), but others are found in New England having entirely different motives, geometrical patterns and labyrinths, typically North European (Nos. 77, 78). These, while found in New England, probably came there by way of New Amsterdam.

A further development leading directly up to the desk is the box raised on legs, seen in No. 83. The earliest desks, probably Dutch in their origin, and dating about 1690, were really square cabinets on frames, of which the front,

instead of opening like doors, dropped in such a way as to give a surface upon which to write. In applewood, No. 115 is one of the earliest known local examples of the form with a slanting front.

The fully developed writing-cabinet, rectangular, with bureau-like base, slant-topped cupboard containing pigeon-holes and drawers, whose door, hinged at the bottom, drops forward, and with a cabinet of shelves above, was found in England about 1700, and our example of this form (No. 117) cannot be much later. This is the prototype of the *escritoire*, well known throughout the Eighteenth Century. The so-called "knee-hole desk," really a bureau whose top pulled forward, was somewhat earlier in date. A late mahogany form is shown in No. 168.

Tables indicate the luxuries of the times less directly, perhaps, than bureaus, desks and chairs, but indirectly even in them may be seen the results of the growing cultivation. In form they begin to be much lighter, though still keeping their folding character by means of flaps. While America did not follow the mother country in all her later fashions, she adopted for her own the turned and knobbed legged tables with eight legs, connected with turned-stretchers and with two legs joined with cross stretchers that swing like a gate to support the leaves. Such tables, in England called "gate," in America "thousand-legged" (No. 91), are usually oval in shape and are of all sizes. These, with the "low-boy" tables, the lower part of the "high-boy" (No. 113), were the forms commonest in use.

It is not likely that the Pilgrims and Puritans needed looking-glasses; certain it is that none of the time have come down to us, but this is not strange, since it was only



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INTRODUCTION

in the late Seventeenth Century or early Eighteenth that the flat-framed veneered variety (No. 118) began to be at all common, except among the wealthy classes.

THIRD PERIOD EIGHTEENTH CENTURY

This was the era of conscious striving for artistic effects on the part of the workmen, now called cabinet-makers, in whose hands the production of furniture had come to be a profession. Books on furniture were published, individual names begin to be known, and individuality of treatment begins to be seen.

Thomas Chippendale (d. 1799), of whose personal history little is known, but whose work, *The Gentlemen and Cabinet Maker's Director*, published in 1752, was carefully studied in his own day, was, perhaps, the most prominent name, as is attested by the fact that it has become inseparably attached to the new style. It may, however, be doubted whether his contemporaries, Sir William Chambers and the brothers Thomas and Robert Adam, all architects, did not contribute as much to the art of the times as he, especially in the field of decoration.

Comfort and luxury now became an essential thing even with the middle classes, and the furniture not only reflects this, but it shows again how much all manners and customs had to do with the moulding and shaping of it. For instance, the changes from the generally used pewter to the more elegant silver, from pottery to porcelain and glass, and from large folios to small books, allowed greater lightness in the pieces of furniture that upheld these things, while greater safety was required in the keeping of them, and, better, more effective display-places. During this century

there were perfected or came into use all of the forms of furniture now known and many that have become obsolete, like the very elaborate dressing-tables for beaux and belles, writing-tables, stands connected with the ceremony of tea-drinking, and cabinets. The day-bed gave way to the double chairs and desks, high- and low-boys, tables and bedsteads were built on the forms used to-day. Sets of furniture began to be made, chairs in sixes, while high-boys and low-boys and dressing-tables were made to match them.

What may be called a new wood, since it did not come into general use until 1710-1715, was found in mahogany, whose tough qualities and fine color brought for it instant popularity on the part of artisan and purchaser alike. So important is the part played by mahogany that this period of its use is often called by its name. It was adaptable in a remarkable degree to the new forms, and its very shortcomings told in their complete formation.

Early in the period the styles underwent a complete change towards the perfection of which the whole era may be said to have devoted itself. The aim toward greater beauty and lightness was brought about by the use of structural curves, embodying an idea first suggested to the English by chairs brought from Holland in the reign of William and Mary, and suggested to the Dutch by models from other countries. Such a chair is seen in No. 123, with "cabriole" legs having a double curve from the seat to the floor—a curve which of itself may easily have been a development of the pair of curves seen in No. 92—and ending in a foot carved like a claw holding a ball (some are "duck-footed" and some "lion-footed"). Some chairs, like our model, have stretchers, but the fully developed type



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is entirely free from them. In this chair, unlike all we have seen hitherto, the top is rounded, the line being continued down the back legs to the floor; the back support is a wide, thin splat, and the rounded seat has shells on the shoulders of the leg curve. With such a chair as this for their model, the cabinet-makers of the early part of the Eighteenth Century—including Chippendale and imitators—evolved their various individual styles.

Much of the furniture made now, after designs such as Chippendale gives in his book, is delicate in carving even if somewhat over-elaborate in those pieces employing Chinese motives, and most of it is dignified and consistent with the accepted ideas, even if lacking some of the fundamental architectural qualities which furniture should have. It has continued in favor with English-speaking people until the present day.

American furniture-makers early began to copy the prevailing style, and some chairs carved here are comparable with the best pieces of Chippendale himself. Our workmen were less successful in their renderings of the more elaborate and substantial kinds of furniture, but in Providence, R. I., there were produced desks (No. 170) which were the equal of those of the mother country while possessing an individuality of their own. In Philadelphia, too, a school of cabinet-makers turned out an ornate form of high- and low-boys which have high qualities of excellence (No. 162).

In the last part of our period a complete revulsion set in against the heavy mahogany "Chippendale" style, and a new group of designers found a vogue. In the hands of these men, among them Thomas Sheraton (1751-1806), who, like Chippendale, wrote a book called *The Cabinet Maker and*

Upholsterer's Drawing Book, and Heppelwhite, author of *The Cabinetmaker and Upholsterer's Guide or Repository of Designs for every Article of Household Furniture*, a new style was formed. Its distinguishing feature is delicacy, which was pushed to the extreme—straight legs, square body forms and the abundant use of light woods and inlays. The American furniture-makers adopted the style and much of their work along the simpler lines is comparable to that of English workmen. Few of the names of our early furniture-makers are known to us, but we are fortunate in having had preserved the records of the achievements of one whose work merits this distinction.

For the following notes on Duncan Phyfe, the New York cabinet-maker, we are indebted to Mr. Ernest F. Hagen.

Just after the close of the Revolutionary War, in 1783 or 1784, a Scotch family named Phyfe left their home at Loch Fannich, thirty miles from Inverness, and settled in Albany. Here the second son, Duncan, then about sixteen years old, learned the cabinet-maker's trade and after a time set up a shop for himself, but not finding work enough, moved to New York and settled in Broad Street, where most of the cabinet-makers were then located. After several changes, in 1795 he finally settled down at 35 Partition Street, then a part of Fulton Street, where most of his work was done.

In 1816 the name of the street was changed to Fulton and Phyfe's number became 192 and 194. His dwelling-house was opposite his shop, at No. 193. In 1837 we find him advertising under the name of Duncan Phyfe & Sons, and in 1840 Duncan Phyfe & Son. In 1847 he retired from business, but still continued to live in Fulton Street



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until his death, which occurred August 16, 1854, in the eighty-sixth year of his age.

His wife, Rachel Salde, of Dutch stock and born in Holland, died three years before him.

Phyfe's work was of several styles, the best being done during the period when he carried out the traditions of Sheraton, prior to 1820. After that date his work became "Empire" in character, and after 1830 it degenerated into the heavy and nondescript veneered style of the times—the over-decorated and carved rosewood "sets" which Phyfe himself called the "Butcher furniture."

Perfect in workmanship, proportion and feeling for line, Phyfe's best furniture, like that here shown, is worthy of a place with furniture of its class made in England. It has, however, an unmistakable character of its own in its mouldings and finish, showing its relationship to the English styles, but showing even more an alliance with the Scotch adaptation of these forms. Phyfe's use of the lyre with brass strings for backs of chairs, sofas, and bottom of tables, the carved lion foot and central supports for tables, but, above all, his treatment of the lines of table tops, verging on the Greek principle of entasis, are among the salient points of his work.

The books named in the following list are chief among a number which should be consulted in the careful study of our subject. Acknowledgment is due for the help given by them in the preparation of this catalogue.

Lyon, Irving Whithall.

Colonial Furniture of New England. Boston, 1891.

Lockwood, Luke Vincent.

Colonial Furniture in America. London, 1902.

THE HUDSON-FULTON CELEBRATION

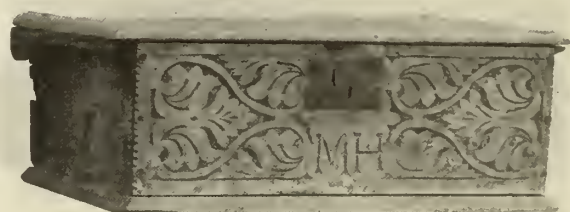
Macquoid, Percy.

A History of English Furniture. 4 vols. London, 1904-1908.

Robinson, Frederick S.

English Furniture. London [1905].

HENRY W. KENT.



NUMBERS 77, 78, 81, 79

ELIZABETHAN INFLUENCE

FIRST HALF OF SEVENTEENTH CENTURY

The principal characteristics are wainscoting, architectural and flat carving, turning, straight legs, and heavy underbracing. Rails and stiles are mortised and tenoned, and fastened with wooden pegs.

55 CHAIR. Triangular wooden seat; heavy turned posts and top rail; lighter turned double arms; triple diagonal turned spindles in back; single turned stretchers. Oak. H. 33; W. 25.

The best known chair of this type in this country is the "President's Chair" at Harvard University, and they are therefore called "Harvard" chairs. Lent by H. E. Bolles.

56 WAINSCOT CHAIR. Back paneled and carved with floral design; cresting carved with flower and scroll, and supported by carved brackets; turned front posts supporting arms; cut back legs and heavy stretcher. H. 43; W. $22\frac{1}{4}$; D. $14\frac{1}{2}$.

Lent by George S. Palmer.

57 WAINSCOT CHAIR. Back carved showing a "planted" arch around a plain panel. Front posts and arm supports turned; back posts and all stretchers cut. Heavy arms with concave curve in center; under sides have notched ends. Top rail carved and shaped; under side of seat shaped. English oak. Much restored. H. $44\frac{1}{4}$; W. $25\frac{1}{2}$; D. $16\frac{3}{4}$.

Lent by H. E. Bolles.

58 CHAIR-TABLE. Posts heavily turned; braces cut and underside shaped. Heavy arms with concave curve in center; underside with notched ends. Drawer under seat, on side runners. Back of chair, turning on brass rod which passes through the arms, becomes top of a table. H. of seat, $19\frac{1}{2}$; W. of table, 24; L. of table, 53.

Supposed to have belonged to Peregrine White, the first white child born in New England, 1620. Bought of one of his descendants. Lent by H. E. Bolles.

59 ARM CHAIR. Heavy turned posts with turned finials; lighter turned arms; three upright spindles and three cross spindles in back; two plain turned stretchers on each side and in front, and one at back. Posts ash; arms and stretchers hickory; turned work maple. H. $46\frac{3}{4}$; W. 25; D. 18.

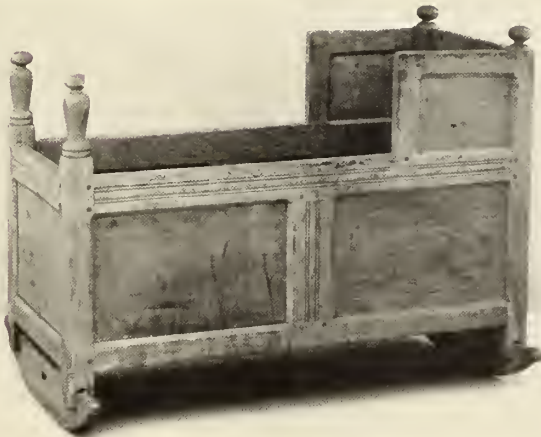
A similar chair, now at Pilgrim Hall, Plymouth, Mass., is supposed to have been brought over in the Mayflower by Governor Carver, and the type, therefore, is sometimes called "Carver;" also known as "Spindle." Lent by H. E. Bolles.

60 ARM CHAIR. "Carver." Similar to No. 59, except in details such as upright spindles which are heavier. H. 45; W. $32\frac{1}{2}$; D. $19\frac{1}{2}$. Lent by George S. Palmer.

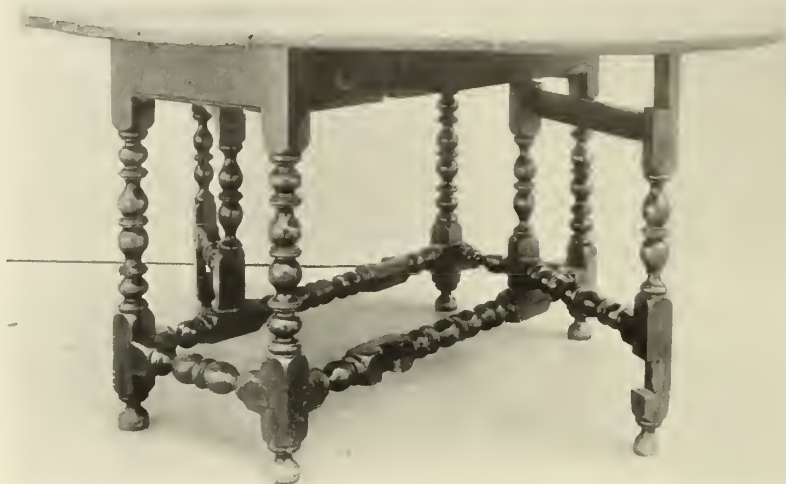
61 CHAIR. Heavy turned posts; three upright spindles and three cross spindles in back; one plain round brace at each side, front and back. Feet restored and rush seat new. Hickory. H. $37\frac{1}{2}$; W. $19\frac{1}{2}$; D. 15. Lent by H. E. Bolles.

62 ARM CHAIR. Three horizontal shaped slats in back; heavy turned posts and lighter turned arms; plain round stretchers, two on each side and in front, one at back. Feet and rush seat restored. Oak and ash. *Lyon*: p. 143; fig. 57. H. $45\frac{1}{2}$; W. $22\frac{3}{4}$; D. 16. Lent by H. E. Bolles.

63 CHILD'S HIGH CHAIR. Turned posts and foot rest; two slats in back; plain round stretchers. Maple and oak. H. $40\frac{3}{4}$; W. $16\frac{3}{4}$; D. 15. Lent by H. E. Bolles.



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NUMBER 91

64 DAY-BED. Eight legs with heavy turnings; adjustable back rest, with banisters and curved cresting. Rush seat restored. Maple. H. $39\frac{1}{8}$; L. $88\frac{1}{4}$; W. $35\frac{1}{2}$.

Lent by Mrs. Robert W. de Forest.

65 CHAIR. Front posts and stretcher turned; back posts, back stretcher and two stretchers on each side, cut. Old leather on seat and low back. Oak frame. H. $33\frac{1}{2}$; W. $18\frac{1}{2}$; D. 15.

Lent by H. E. Bolles.

66 CHAIR. Front posts and stretcher turned; back posts, back stretcher and side stretchers, cut. Back and seat upholstered with original Turkey work having selvedges on all sides, showing that they were manufactured for this purpose. Original brass nails. Maple frame. Found at Harwinton, Conn. *Lyon*: p. 151; fig. 64. H. 41; W. 21; D. 17.

Lent by Dr. Irving P. Lyon.

67 CHEST. Front in three panels carved with depressed arches formed of palm branches; top rail carved with half circles and leaves; lower rail notched; center stiles laureled; end stiles grooved; ends paneled. Oak; lid American yellow pine in one piece, probably of later date. *Lyon*: p. 6; fig. 1. H. 27; L. 48; D. $19\frac{7}{8}$.

Lent by Dr. Irving P. Lyon.

68 CHEST. Front in three panels carved with leaf and flower forms; carved guilloches on upper rail; guilloches and cartouches on lower; guilloches and laureling on stiles; carved brackets; paneled ends; flat top. English oak. H. 26; L. 51.

Lent by H. E. Bolles.

69 CHEST. Three panels and top rail carved with inverted and foliated S-curves; old red color in depressions; ends paneled. American oak, except top and bottom, which are pine. H. 30; L. 49.

Lent by H. E. Bolles.

70 CHEST. Front in three panels, end ones having floral pattern in flat carving; center one divided into four sections with applied mouldings and bosses; applied balusters on stiles;

ends paneled; jewel till inside; old iron hinges and front hook. H. $26\frac{1}{4}$; L. $48\frac{1}{2}$; W. $20\frac{3}{4}$.

Many chests of this style have been found in Connecticut, especially in Hartford County. *Lockwood*: p. 25, states that: "About fifty of this design have been found in Connecticut," and considers this as evidence that they were made in that State. The front and sides are of oak, the lid and the backs and bottoms of the chest and of the drawers are of yellow pine. The carving varies but little in the different specimens. All have the turned split balusters on the stiles, and the egg-shaped bosses attached to the drawer fronts. The mouldings around the panels and on the drawers are red, with cross-stripes of black. The other mouldings, whether raised or sunken, are colored black like the applied ornaments; so, also, are the angles of the drawers and of the central panel of the chest. *Lyon*: p. 15. Examples of this style in the Exhibition are a box No. 82; this chest without drawers (rare); a chest with two drawers, No. 72; and a cupboard, No. 76. Lent by H. E. Bolles.

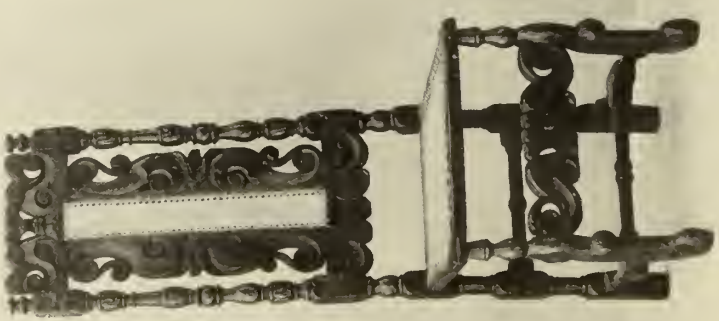
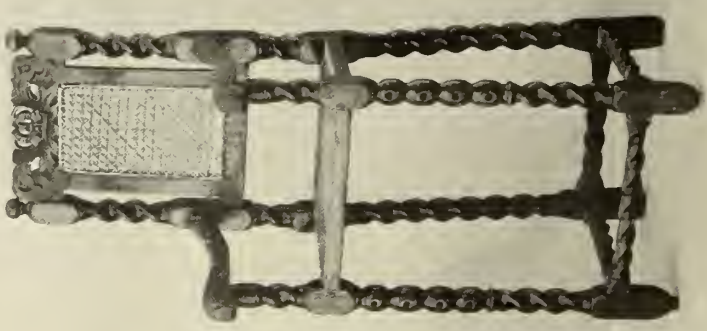
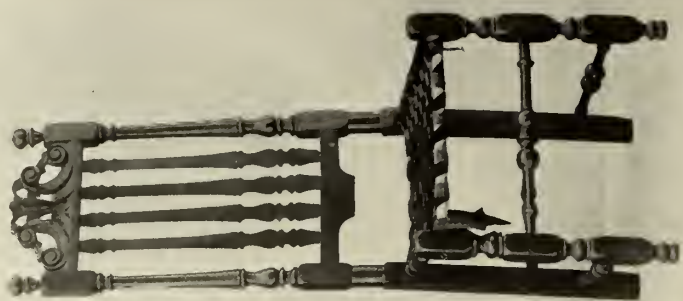
71 CHEST WITH ONE DRAWER. Front covered with all-over design in flat carving; three sunken panels with conventionalized leaf and flower design and "E. G." in center. Sunken ground uncolored; surface of stiles and rails black, three chest panels and drawer front red. Ends paneled and colored black; stiles and rails red; no carving. Drawer on side runners. H. 33; L. $46\frac{3}{4}$; W. $20\frac{1}{4}$.

Many chests of this style have been found at Hadley, Mass., and they are generally known as "Hadley" chests. They have one, two or three drawers, and are supposed to have been always stained. The tops and the back and bottom of the chest as well as the drawer frames are usually of pine. The ends are paneled but not carved and the center front panel almost invariably has initials. They were usually marriage chests. *Lockwood*: p. 26-31; *Lyon*: p. 16. Lent by H. E. Bolles.

72 CHEST WITH TWO DRAWERS. Chest part divided into three panels with flat carving; end ones have floral pattern, the center has three sunflowers (called the "Connecticut



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pattern"); jewel till in chest; drawers paneled and have applied balusters and egg-shaped bosses; side runners. Ends paneled. American oak with top, bottom and back of pine. (See description of this style under No. 70.) H. $39\frac{1}{4}$; L. $47\frac{3}{4}$; W. 22.

Lent by H. E. Bolles.

73 CHEST OF TWO DRAWERS. Front flat carved, stiles and rails with tulip border, two drawers with reversed half-circles and flowers. Front and paneled ends, oak; flat top and back, yellow pine; peg handles. Found in Essex, Conn. *Lyon*: p. 74, fig. 24. H. 32; L. 41; D. 20.

Property of the Museum.

74 CUPBOARD. Upper section splayed, each of the three sides containing a panel with applied arch, baluster and bosses; turned columns support an overhanging cornice which is paneled by applied triglyphs; ovolo-shaped drawer in center on side runners; front legs turned like posts, and shelf resting on the stretchers. Applied ornaments and posts painted black. English oak. H. $49\frac{1}{2}$; L. $49\frac{1}{4}$; D. $19\frac{3}{4}$.

This type, open below, is called "Court Cupboard."

Lent by H. E. Bolles.

75 CUPBOARD. Upper section splayed, each of the three sides containing a panel with an applied pilaster and keystone supported by split baluster; turned columns support an overhanging cornice carved with S-shaped foliated scrolls; ovolo-shaped drawer in center, on side runners, carved with double row of S-shaped foliated scrolls. Lower section with paneled door. Applied ornaments and posts painted black; mouldings red. Oak, with pine top, bottom and inside of drawer. *Lockwood*: p. 87; fig. 56. H. $55\frac{1}{2}$; L. $49\frac{1}{2}$; D. 21.

Called "Press Cupboard" because lower part is enclosed.

Lent by H. E. Bolles.

76 CUPBOARD. "Press." Upper section in three panels, each with geometrical designs formed of applied mouldings and bosses, and separated by two split balusters; turned columns

support an overhanging cornice which is separated into two panels by flat carving. Lower section has one drawer divided into two panels and below are three panels, the end one having floral pattern, center with three sunflowers. Heavy applied split baluster and heart-shaped scroll on stiles. (See description of this style under No. 70.) H. 56; W. $49\frac{3}{4}$; D. $22\frac{1}{8}$.

Lent by Mrs. Chester Bidwell Albree.

77 BOX. Notched carving in geometrical designs, on two front panels and ends (right end unfinished). Front and sides dovetailed; back and bottom nailed. Oak. Supposed to have been made about 1680. H. $8\frac{1}{2}$; L. 17; D. $9\frac{1}{4}$.

This notch work, known as "Friesland carving," dates back to the thirteenth century. *Grunow: Kerbschnittvorlagen*, Leipzig, 1885. *Lyon*: p. 18; fig. 11. Property of the Museum.

78 BOX. "Friesland" carving on front, ends and top; "S C" on front. Painted red. American pine. H. 10; L. 29; D. $17\frac{1}{2}$.
Lent by H. E. Bolles.

79 DESK-BOX. Slanting lid; front carved with double S-curves; edges notched. "M W" below lock. Painted black. English oak. H. $10\frac{3}{4}$; L. $26\frac{3}{4}$; D. 17.

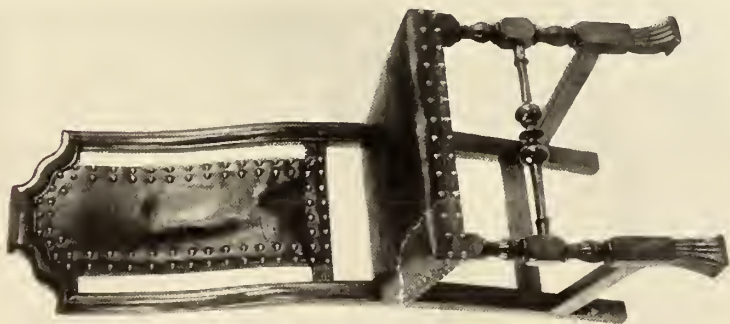
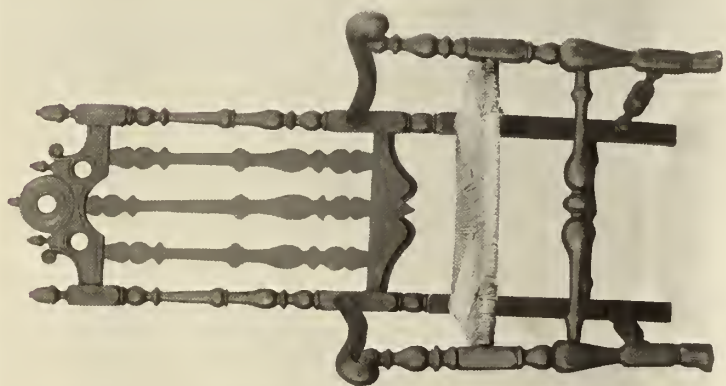
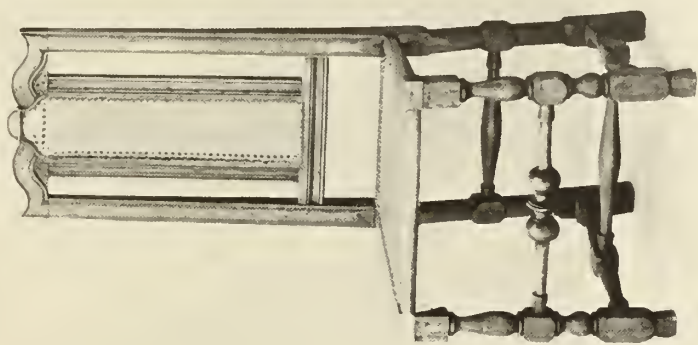
Lent by H. E. Bolles.

80 DESK-BOX. Slanting lid; front carved with half circles and leaf forms; notched corners. American oak. H. $10\frac{1}{2}$; L. 20; D. 16.
Lent by George S. Palmer.

81 BOX. Front deeply carved with foliated double S-shaped scrolls. Old black paint in depressions; traces of old red paint on surface and sides. "M H" carved below lock. Peg hinge. Oak. H. $9\frac{1}{2}$; L. 27; D. $15\frac{1}{2}$.

Lent by H. E. Bolles.

82 BOX. Applied split balusters and bosses, painted black; "S P" in small center panel. Jewel till inside. Peg hinge. American oak. (See description of style under No. 70.) H. 9; L. $29\frac{1}{2}$; D. $17\frac{1}{4}$.
Lent by H. E. Bolles.



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NUMBER 111

83 BOX ON FRAME. One drawer on side runners; turned legs with cut braces; peg handles and hinges; "S G" cut in center. Front of box and drawer carved with reversed and alternating half-circles with flower forms. Found in New England. Its use is uncertain but it may have been a desk, or possibly such pieces belonged in the dining room and held table linen. Pine with walnut top. *Lyon*: p. 116; fig. 46. H. 30; L. 25; D. 17. Lent by Dr. Irving P. Lyon.

84 DESK. Four turned legs connected by cut stretchers; slant drop rests on pulls, revealing drawers and pigeon-holes; the center drawer with ogee blocking; columns on each side are drawers. One drawer below with moulding on drawer. Large pierced brass handles, not original. Applewood. H. 38; L. 36; D. 23. Lent by Luke Vincent Lockwood.

85 CRADLE. Paneled; rockers not as old as the cradle. Oak. H. 28½; L. 37; W. 17. Lent by H. E. Bolles.

86 TABLE BOARD. Loose board rest on three trestles held by central brace with wooden pegs. H. 36; L. 146½; W. 24. Oldest American table known and the only example of its kind found in this country. Lent by H. E. Bolles.

87 TRENCHER, EIGHT PLATES, BOWL, AND SPOON. All of wood, and of the same period as the table. Lent by H. E. Bolles.

88 TABLE. Four turned legs with grooved stretchers; top resting on grooved stretchers, supported by eight brackets; one drawer on side runners with wooden knob handles. American oak; inside of drawer pine; hand-wrought nails. H. 28½; L. 48; W. 27. Lent by George S. Palmer.

89 TABLE. Spreading turned legs with cut stretcher; oval top with drop sides, held by winged supports. Applewood. *Morse*: p. 220; fig. 185. H. 25⅙; L. 49¼; W. 28⅝.

Type known as "Butterfly," from the shape of supports.

Lent by Dwight Blaney.

90 TABLE. Three legs with heavy turnings and one turned support; two double stretchers, T-shaped; oval drop top. Walnut. H. $28\frac{1}{2}$; L., 32; W. 25. Lent by H. E. Bolles.

91 TABLE. Eight large turned legs, one swinging out on each side; turned stretchers; oval top with two drop leaves; drawer at one end. American walnut. H. $29\frac{1}{4}$; L. $61\frac{3}{4}$; W. 51.

Type called "Thousand-legged" in America, "Gate" in England. Lent by H. E. Bolles.

CONTINENTAL INFLUENCES

SECOND HALF OF SEVENTEENTH CENTURY

Pierced carving, twisted posts, scroll feet, carved stretchers, cane seats and backs are the so-called "Flemish" characteristics. Backs crested with shaped mouldings, recessed stretchers, splayed feet, are considered "Spanish" characteristics. Chests raised on frames, heavy ball feet, and veneering are supposed to show "Dutch" influence.

92 ARM CHAIR. Cresting elaborately carved with crown, lion and unicorn; rose and S-shaped scrolls in front stretcher; posts twisted, ending in carved heads wearing hats; twisted side stretchers and brace; curved arms carved and resting on scrolls; seat and center of back caned. French walnut. H. $47\frac{3}{4}$; W. $23\frac{1}{2}$; D. 24. Lent by George S. Palmer.

93 ARM CHAIR. Cresting elaborately carved with basket of flowers upheld by cupids and scrolls; repeated enlarged on front stretcher; twisted and carved posts ending in splayed feet; carved oval frame of back filled with caning; seat frame carved and caned. Walnut. *Morse*: p. 151; fig. 106. H. $49\frac{3}{4}$; W. 35; D. $21\frac{3}{4}$. Lent by Harry Harkness Flagler.

94 ARM CHAIR. Cresting carved in scrolls; back has flat carving with caning in center; turned posts; turned side and center stretchers; flat carved front stretcher; scroll feet turned in;



NUMBERS 112, 113



NUMBERS 114, 115

carved arms ending in scrolls; caned seat. Beech. Said to have belonged to Richard Lord of Hartford, Conn., who died in 1712. *Lyon*: p. 155; fig. 67. H. $50\frac{1}{4}$; W. $23\frac{1}{2}$; D. 17.

Lent by H. E. Bolles.

95 CHAIR. Cresting and front stretcher carved with crown and scrolls; turned and carved front legs and posts; turned side and center stretchers; scroll feet turned in. Seat and center of back caned. Birch. H. $50\frac{1}{4}$; W. $35\frac{1}{2}$; D. 17.

Lent by H. E. Bolles.

96 CHAIR. Cresting and front stretcher carved with three feathers and scrolls; turned front legs and posts; turned side and center stretchers; scroll feet turned out. Seat and center of back caned. Birch. H. $49\frac{1}{4}$; W. $18\frac{1}{4}$; D. $14\frac{1}{4}$.

Lent by Dwight Blaney.

97 CHILD'S HIGH CHAIR. Cresting carved with crown and scrolls; frame turned and twisted; front legs knobbed to receive the foot-rest which is missing; acanthus leaves carved on arms. Seat and center of back caned. Beech. *Morse*: p. 148; fig. 105. H. $42\frac{1}{4}$; W. $15\frac{1}{2}$; D. 12. Lent by Dwight Blaney.

98 DAY-BED. Eight scroll feet, turned out; seven hooped, carved stretcher; high back with shaped top and turned posts; caned back and seat new. Birch. Brought from Holland in the latter half of the seventeenth century by an ancestor of the present owner, named Lynde. "Pure Flemish in style with feet turned out." *Lockwood*, p. 207; fig. 176. H. $43\frac{7}{8}$; L. $67\frac{1}{2}$; W. $24\frac{1}{2}$.

Lent by F. O. Pierce.

99 ARM CHAIR. Three half banisters in back, with flat part front; cresting pierced with circles and acorns; arms end in scrolls; turned posts and single stretchers; splayed feet; rush seat. Maple. H. 52; W. $35\frac{1}{2}$; D. 15.

This type is called "Banister back." Lent by H. E. Bolles.

100 SIDE CHAIR. "Banister back." Four half banisters in back with flat part front; turned posts and single stretchers; cresting carved with double scrolls; turned front legs with splayed feet. Maple. H. $47\frac{3}{4}$; W. 19; D. 14. Lent by H. E. Bolles.

101 ARM CHAIR. "Banister back." Turned frame; four grooved banisters in back. Maple and oak. Rush seat. H. $49\frac{1}{2}$; W. 23; D. $18\frac{3}{4}$. Lent by Albert Hastings Pitkin.

102 ARM CHAIR. Shaped cresting following "Spanish" type; curved arms ending in rams horns; slightly cabrioled legs connected by shaped stretchers; seat and back caned. Walnut. H. $48\frac{1}{2}$; W. 26; D. $17\frac{1}{2}$. Lent by Dwight Blaney.

103 CHAIR. High backed with "Spanish" shaped cresting; turned front legs and stretcher; posts and other stretchers cut; splayed feet; original leather on back and seat, new on edge. Maple. *Lyon*: p. 161; fig. 70. H. $45\frac{3}{4}$; W. $18\frac{1}{4}$; D. $14\frac{1}{2}$. Lent by H. E. Bolles.

104 CHAIR. Bow-shaped cresting; turned frame; splayed feet; seat and center of back caned. Birch. H. $40\frac{3}{4}$; W. $17\frac{5}{8}$; D. $14\frac{1}{4}$. Lent by Dwight Blaney.

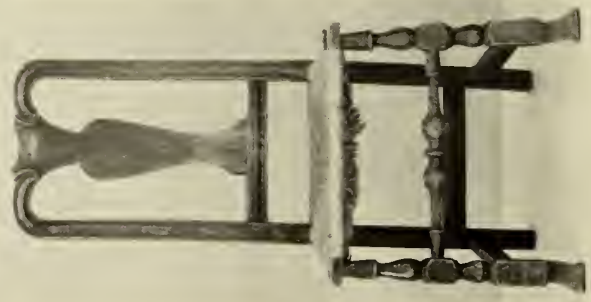
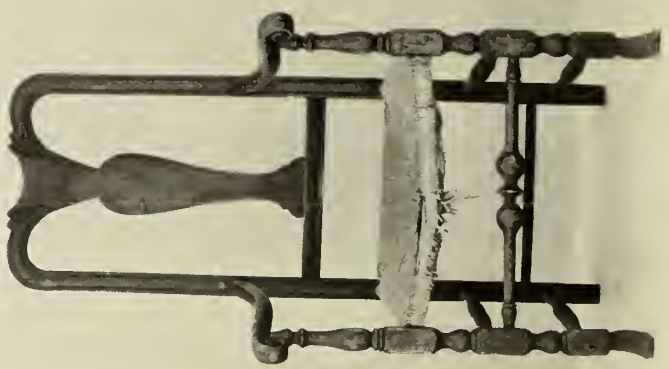
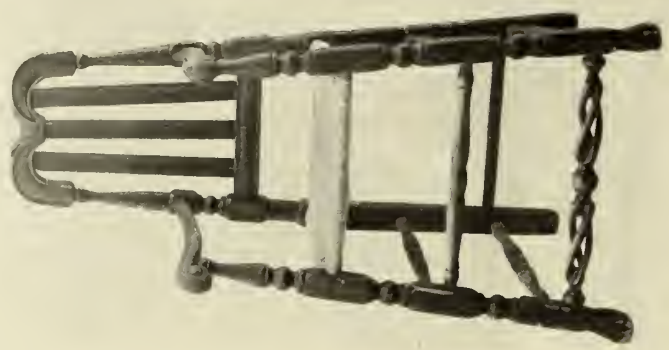
105 CHAIR. Shaped cresting; front legs slightly cabrioled, ending in duck feet; turned stretchers; seat and center of back caned. Birch. H. $43\frac{1}{2}$; W. 18; D. $14\frac{3}{4}$. Lent by Luke Vincent Lockwood.

106 DAY-BED. Eight legs and stretchers with spindle turnings; flat top, "Spanish" shaped cresting; head and seat originally caned. Maple. H. $38\frac{3}{4}$; L. 61; W. $21\frac{1}{4}$. Lent by Hollis French.

107 ARM CHAIR. Turned posts and arms; four shaped slats in back; plain round stretchers, two on each side, one in front (traces of a second), and one at back. Rush seat. Maple.



NUMBER 123



NUMBER 128, 129, 131

Marks where rockers were added at some time. H. 46; W. $23\frac{1}{2}$; D. 17.

This type is called "slat-back," the number of slats varying from three to five. Lent by H. E. Bolles.

I 08 SIDE CHAIR. Turned frame; four slats in back. Two stretchers in front, two plain ones each side, one plain one at back. New rush seat. Maple and oak. H. $45\frac{1}{2}$; W. $18\frac{1}{2}$; D. $13\frac{1}{2}$ Lent by H. E. Bolles.

I 09 CHAIR. Five slats in back (Southern type); modern rockers. Maple. H. $42\frac{1}{2}$; W. 24; D. $16\frac{5}{8}$. Lent by Dwight Blaney.

I 10 CHAIR. Six shaped slats; edge of seat frame on ogee curves; slightly cabrioled front legs; turned stretchers; rush seat. Maple. H. $45\frac{1}{2}$; W. $19\frac{5}{8}$; D. $14\frac{1}{2}$. Lent by Luke Vincent Lockwood.

I 11 CHEST OF DRAWERS ON FRAME. Low frame with six turned legs, front corner ones being umbrella-shaped; waved stretchers; two short shallow drawers in frame, each with one runner on side and one on bottom. Five drawers in upper section, all on side runners; single arch moulding; ends paneled; old stamped brass, drop handles and pierced escutcheons (not original). Restored; when found showed traces of black and red paint. Pine. *Lockwood*: p. 44. H. 63; L. $43\frac{1}{2}$; D. $21\frac{3}{4}$. Lent by H. E. Bolles.

I 12 CHEST OF DRAWERS. Six turned and cupped legs united by waved stretchers; frame on arch and ogee curves, bordered with narrow fillet. Three drawers in table part, three long and two short in upper section, all on side runners; drawers edged with feathering; single arch mouldings on frame. Original hollow, drop brass handles and escutcheons, some missing. Pine frame; original, light burl veneer on front; legs,

braces and sides painted; veneer gone from top. H. $61\frac{3}{4}$; L. 39; D. $22\frac{1}{2}$.

This type of chest of drawers on legs is called "highboy," from the French "haut-bois." Lent by E. H. Bolles.

113 TABLE. Four turned and cupped legs; X-shaped stretchers with original ball; two original acorn drops between arches; three drawers. H. $31\frac{1}{4}$; L. $33\frac{3}{4}$; D. $21\frac{1}{4}$.

These "lowboys" were used as dressing tables and are companion pieces to the so-called "highboys." This is the original mate to highboy No. 112, and the details are the same.

Lent by H. E. Bolles.

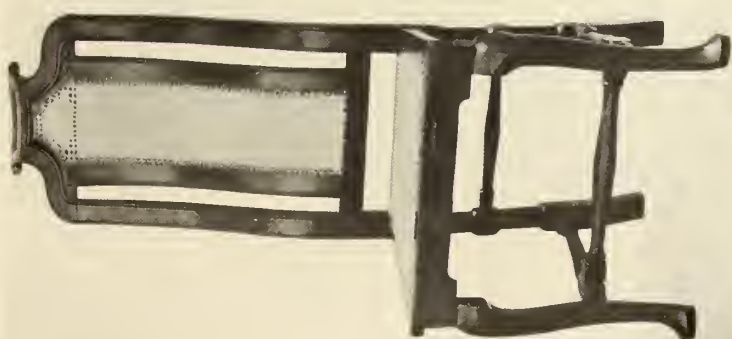
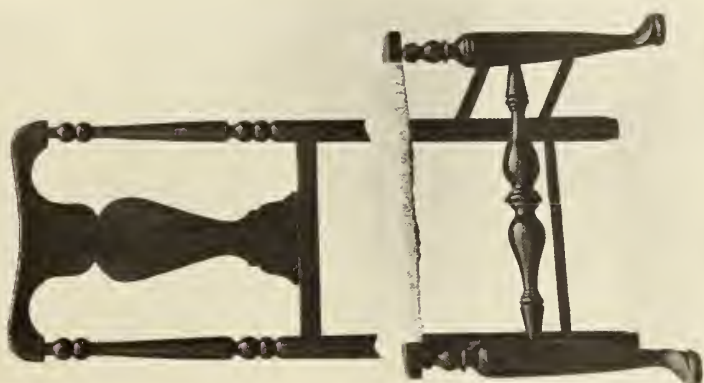
114 BUREAU. Three long and two short drawers; front divided by mouldings into ten geometrical panels; applied split balusters between panels of long drawers; applied brackets on top tier; ends paneled; grooves of stiles painted black; bun feet painted black; drawers on side runners; old stamped brass handles attached by wires (originally had drop handles). Oak, except drawer fronts which are paneled with cedar. H. $43\frac{1}{4}$; L. $46\frac{1}{4}$; D. 21.

Lent by H. E. Bolles.

115 DESK. Two long and two short drawers on bottom runners; double arch mouldings on frame; old brass handles screwed in, escutcheons to match; ball feet. Slanting drop lid rests on pulls; inside has well with sliding cover, pigeon-holes with partitions on ogee curves, and four drawers with concave blocking. Applewood (?) H. $40\frac{1}{2}$; L. $33\frac{3}{4}$; D. $20\frac{1}{4}$.

Lent by H. E. Bolles.

116 CABINET-TOP DESK. Two long and two short drawers on bottom runners; double arch moulding on frame; old stamped brass handles and escutcheons; four bun feet. Slanting drop lid rests on pulls; inside has drawers, pigeon-holes and well with sliding cover; center drawer with concave blocking; columns and brackets above central pigeon-holes are shallow secret drawers. Cabinet part double arched at top; two doors



NUMBERS 105, 133, 132



NUMBER 135

each paneled in arch and double curves; inside there are twenty-four pigeon-holes and four shelves; two candle pulls below cabinet. Walnut. H. $84\frac{1}{2}$; L. 40; D. 23.

Lent by Luke Vincent Lockwood.

I 17 DESK. Bureau section consists of three drawers on bottom runners; heavy ball feet painted black. Front of cabinet section drops, disclosing a nest of drawers, pigeon-holes and a small cupboard with drawers. Ovolo moulding in cornice is a drawer. The whole veneered with figured walnut; drop has herringbone inlay, cross-cut inlay on two lower drawers; single arch moulding on frame. Old hollow drop brass handles and stamped escutcheon (not original). H. $62\frac{1}{2}$; L. $36\frac{3}{4}$; D. $17\frac{1}{2}$.

Lent by H. E. Bolles.

I 18 MIRROR. Lacquered frame; arched and curved at top; glass in two sections, the upper one deeply cut and the edge scalloped. H. $55\frac{3}{8}$; W. 18. Lent by Luke Vincent Lockwood.

I 19 MIRROR. Walnut veneered frame; point in center of top and upper corners with double curves; glass in two sections, the upper one engraved, the lower one beveled. H. $34\frac{1}{4}$; W. $17\frac{1}{2}$.
Lent by Dwight Blaney.

I 20 MIRROR. Frame of walnut moulding; point in center of top and upper corners with double curves; glass in two sections, both beveled. H. 42; W. 16. Lent by F. H. Bigelow.

I 21 CLOCK. Etched brass dial; brass bell in cage above; fret with two dolphins and strawberry leaves; holes at sides for bob pendulum. H. 14; W. $5\frac{1}{2}$.

This type was called "lantern" or "bird-cage."

Lent by Luke Vincent Lockwood.

I 22 CLOCK. Dial painted; gilt and painted pierced leaden bracket and hood decorations. Stand of wood carved and gilded; chains and weights, and bob pendulum. H. 25; W. $11\frac{1}{4}$.
Type called "Friesland." Lent by Miss Frances C. Morse.

"QUEEN ANNE" INFLUENCE

FIRST HALF OF EIGHTEENTH CENTURY

Principal characteristics are the cabriole legs and duck feet; the rounded chair backs and center splat.

I 23 CHAIR. Rounded top of back with carved shell in center; solid splat with shaped edges; front legs slightly cabrioled and ending with ball-and-claw feet; shells carved on knees; turned stretchers; seat frame curved at the sides and rounded on front corners. Mahogany. Upholstery new. H. $38\frac{3}{4}$; W. $20\frac{3}{4}$; D. $17\frac{1}{4}$.

Type called "Queen Anne."

Lent by H. E. Bolles.

I 24 ROUNDABOUT CHAIR. Three cabrioled posts and four cabrioled legs ending in grooved duck feet; curved back with two solid splats with shaped edges; top rail with raised moulding in center and arms ending in scrolls; seat frame curved; upholstered in leather. Walnut. *Morse*: p. 166; fig. 126. H. $30\frac{3}{4}$; W. 28; D. 23.

These square chairs with the back occupying two sides, are found in every style.

Lent by F. H. Bigelow.

I 25 CHAIR. Rounded top of back with shell and scrolls in low relief; pierced splat with shaped edges; front legs cabrioled with grooved duck feet and shell on knees. Mahogany. H. $48\frac{1}{2}$; W. 21; D. 19.

From the fact that this type of chair appears in Hogarth's paintings they are often called "Hogarth chairs."

Lent by Luke Vincent Lockwood.

I 26 COSY CHAIR. Cabrioled legs ending in duck feet; flat cut stretchers. Seat, back and winged arms heavily upholstered. H. $45\frac{1}{2}$; W. 25.

Lent by Luke Vincent Lockwood.

I 27 DOUBLE CHAIR. Double curved back; two splats with oval openings and elaborate carvings in relief; each opening forms center of a cartouche with two birds whose beaks



NUMBER 138



NUMBERS 139, 141

meet; carved shells and acanthus leaves on outer edges of splats and at top. Arms curved; three front legs cabrioled and terminating in ball-and-claw feet; knees carved with pendant leaf and shell; three back legs end in club feet. Walnut. H. 40; L. $46\frac{7}{8}$; D. 22.
Property of the Museum.

128 ARM CHAIR. Rounded cresting; urn-shaped solid splat; turned legs and stretchers; splayed feet; arms ending in scrolls; rush seat. Maple. H. 46; W. 25; D. $17\frac{1}{4}$.
Lent by H. E. Bolles.

129 SIDE CHAIR, mate to Arm Chair No. 128. H. $39\frac{3}{4}$; W. $19\frac{3}{4}$; D. $14\frac{1}{2}$.
Lent by H. E. Bolles.

130 ROUNDABOUT CHAIR. Turned posts and legs, three of which end in splayed feet; curved back with one horizontal, shaped slat; flat top rail with raised moulding in center; rush seat. Maple. H. $31\frac{1}{2}$; W. 18; D. 18.
Lent by H. E. Bolles.

131 CHILD'S HIGH CHAIR. Rounded cresting; three banisters in back; turned legs and posts with turned stretchers except the bottom front one which is an open twist; arms ending in scrolls; new rush seat. Ash, oak, maple and pine. H. $36\frac{3}{4}$; W. $13\frac{1}{4}$; D. $11\frac{3}{4}$.
Lent by Hollis French.

132 CHAIR. Back like No. 129; cabrioled front legs supporting turnings and ending in duck feet; turned stretchers; rush seat. Birch. H. $43\frac{1}{2}$; W. $21\frac{1}{2}$; D. 16.
Lent by George S. Palmer.

133 CHAIR. Slightly curved cresting with rounded corners resting on turned posts; solid urn-shaped splat; turned front legs ending in duck feet; heavily turned front stretcher, others plain; rush seat shows traces of paint. Maple. *Lockwood*: p. 159; fig. 117. H. $41\frac{1}{4}$; W. 22; D. 16.

This type was common on Long Island.

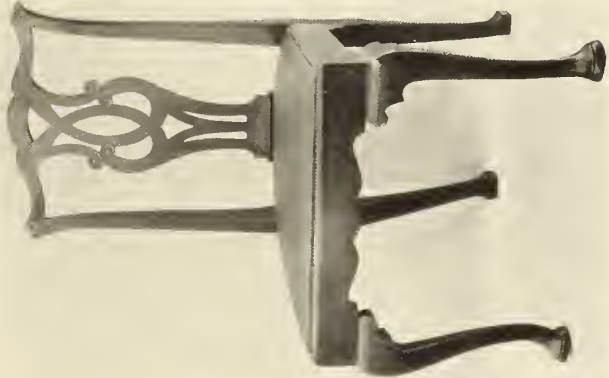
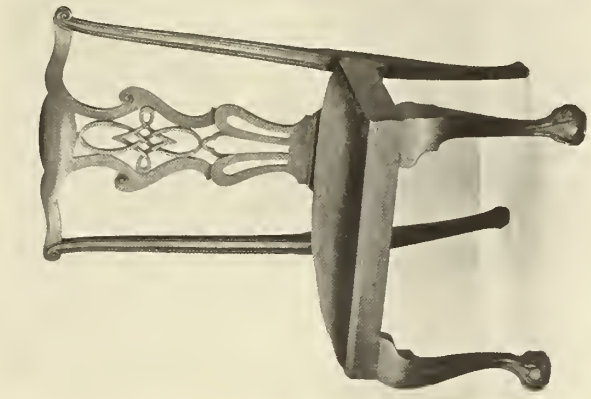
Lent by Luke Vincent Lockwood.

- I 34** TABLE. "Lowboy." Frame with arch and ogee curves; four cabrioled legs, ending in duck feet; two square drawers and a shallow one on bottom runners, with moulding on drawers. Applewood; inside of drawers, pine. H. 33; L. 38; D. 19¼.
Lent by Luke Vincent Lockwood.

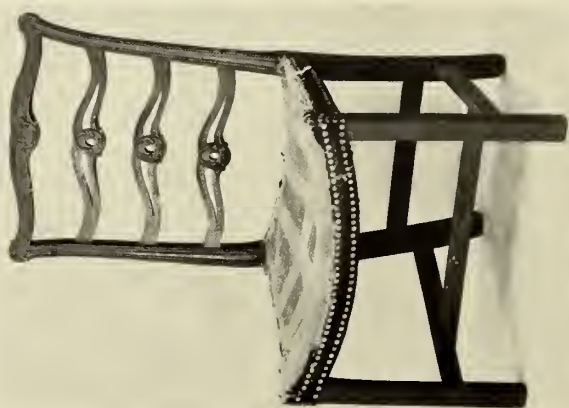
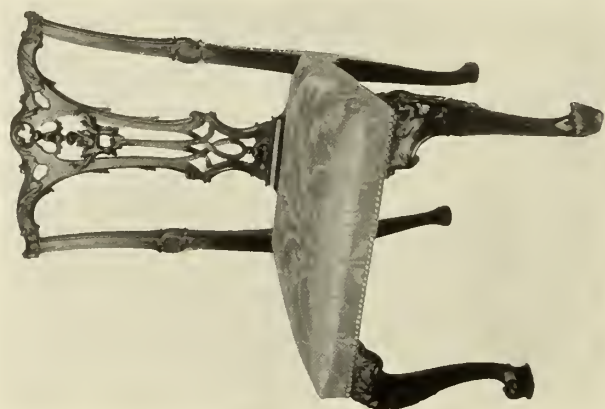
- I 35** CHEST OF DRAWERS. "Highboy." Table with four cabrioled legs ending in duck feet; three arches on front of frame separated by drops; one long and three short drawers, the center one of which has fan-shaped carving; drawers on bottom runners, moulding on drawers. Chest section with four long drawers, two small, and one square, the last being carved in sun-ray; finished with moulded cornice; original, small stamped brass handles and escutcheons. Mahogany. Set of three display steps (not original). H. 83; L. 38½; D. 19½.
Lent by Luke Vincent Lockwood.

- I 36** CHEST OF DRAWERS. "Highboy." Table section on ogee curves; four short cabrioled legs ending in duck feet. Chest section of three long drawers and three short, the center one with fan-shaped carving; all drawers on bottom runners and moulding on drawers; large solid brass handles and escutcheons. Broken-arch top finished with moulding and three urn-shaped finials. Mahogany. H. 65⅝; L. 39; D. 16½.
Lent by Albert Hastings Pitkin.

- I 37** CHEST OF DRAWERS. "Highboy." Frame of table arched and shell carved in center; four cabrioled legs ending in ball-and-claw feet supporting square fluted pilasters; six small drawers grouped in three blockings. Chest section with four long drawers and two short, grouped in two blockings; all drawers on bottom runners; double moulding on frame; large pierced brass handles and escutcheons (not original). Upper section rests on heavy moulding; square, fluted pilasters support heavily moulded cornice containing a drawer and broken in the center by carved shell. Walnut. *Lockwood*: p. 59; frontispiece. H. 75; L. 46⅙; D. 24⅙.
Lent by G. G. Ernst.



NUMBERS 150, 149, 151



NUMBERS 154, 157

I 38 DESK. Table section with frame on ogee curves and four cabrioled legs ending in duck feet; three short drawers. One long and two short drawers in upper section; slant drop rests on pulls and discloses ten drawers and five pigeon-holes. All drawers with overlapping edges. Applewood. *Lyon*: p. 120; fig. 49. H. 43; L. 35; D. 19.

This is a direct development of the writing box with slant lids of the previous century placed on a table with drawers.

Lent by Dr. Horace S. Fuller.

I 39 TABLE. Oblong, with tray top and candle pulls; four delicate cabrioled legs ending in ball-and-claw feet. Mahogany. H. 26; L. 24; W. 14½.

Lent by George S. Palmer.

I 40 TABLE. Round; four cabrioled legs ending in ball-and-claw feet; two of these legs swinging to hold the drop leaves. Mahogany. H. 28; L. 42½; W. 41.

Lent by F. H. Bigelow.

I 41 TIP-TABLE. Pie-crust top; turned column; three cabrioled legs, ending in duck feet. Mahogany. H. 26½; Diam. 21½.

Lent by George S. Palmer.

I 42 SCREEN STAND. Pole supported by three cabrioled legs. Mahogany. (Sampler in frame much later.) H. 61¾; W. 17.

Lent by George S. Palmer.

I 43 WALL PANELING, with cupboard (commonly called "Beaufatt"), fire-place, and door. Paneled and carved pine which has never been painted. Came from a house at Coventry, Conn., built by Major Hibbard in 1785. *Lockwood*: p. 108; fig. 70. H. 6 feet 10 inches; L. 17 feet.

Lent by George S. Palmer.

I 44 MIRROR. Frame of walnut moulding with gilt inner moulding; upper corners on double curves; glass in two sections; top, bottom and corner brackets scroll cut, the top pierced with leaf design gilded. H. 50; W. 22.

Lent by Luke Vincent Lockwood.

I45 DRESSING GLASS. Square frame with gilt inner moulding, the top cut in scrolls; base with one drawer and bracket feet. Mahogany. H. 19; W. 13; D. $6\frac{3}{4}$.

Lent by F. H. Bigelow.

I46 CLOCK. Scroll top and brass finials; square base on bracket feet. Mahogany with inlaid lines. Signed on dial "Eben^r Belknap, Boston." H. 42; W. $12\frac{1}{2}$; D. $5\frac{3}{4}$.

Lent by F. H. Bigelow.

I47 MINIATURE TALL CLOCK. Painted face; arched top with three ball and spike finials; architectural shape. Pine stained. Signed on dial "R. Tower, Kingston." H. 44; W. 12; D. $5\frac{1}{2}$.

Lent by F. H. Bigelow.

CHIPPENDALE INFLUENCE

SECOND HALF OF EIGHTEENTH CENTURY

Chief characteristics are the bow-shaped chair backs with pierced splat; cabriole legs; ball-and-claw feet; elaborate carving; use of mahogany.

I48 CHAIR. Bow-shaped top rail with carved shell in center; splat pierced with scrolls resting on uprights; front legs cabrioled ending in duck feet; turned stretchers; upholstered seat. Mahogany. H. $34\frac{1}{2}$; W. 33; D. 19.

Lent by Luke Vincent Lockwood.

I49 CHAIR. Bow-shaped top rail; pierced splat; legs cabrioled ending in duck feet; shaped edge of seat and brackets; seat upholstered in leather. Mahogany. *Lockwood*: fig. 134. H. $38\frac{1}{4}$; W. $22\frac{1}{4}$; D. $21\frac{1}{4}$. Lent by F. O. Pierce.

I50 CHAIR. Bow-shaped top rail; splat pierced in Gothic design; nulling below front of seat; cabrioled front legs ending in ball-and-claw feet. San Domingo mahogany. H. 38; W. $21\frac{1}{4}$; D. 17

Lent by Dwight Blaney.



NUMBER 162



NUMBERS 163, 168

I 51 CHAIR. Bow-shaped top rail; pierced splat; slightly cabrioled legs; ball-and-claw feet. Mahogany. H. $35\frac{1}{2}$; W. 20; D. $15\frac{3}{4}$.
Lent by F. H. Bigelow.

I 52 STOOL. Frame supported by four cabrioled legs ending in ball-and-claw feet, carved on knees. H. 17; L. 24; W. $19\frac{3}{4}$.
Lent by the Tiffany Studios.

I 53 CHAIR. Urned banister back; straight legs, grooved; cut stretchers. H. $37\frac{3}{4}$; W. $22\frac{3}{8}$; D. 19.
Many of this type were made in Connecticut.
Lent by Mrs. G. H. Kent.

I 54 CHAIR. Back with four slats, upper one carved, others carved and pierced; straight legs; curved seat. San Domingo mahogany. H. 37; W. 23; D. 18.
This type is called "ladder-back."
Lent by F. H. Bigelow.

I 55 ARM CHAIR. "Ladder-back." Five carved and pierced slats; straight grooved legs. Beech. H. $37\frac{3}{4}$; W. 26.
Property of the Museum.

I 56 ARM CHAIR. "Ladder-back." Four carved and pierced slats; arms carved; front legs cabrioled ending in carved scroll feet. Mahogany. H. $41\frac{1}{8}$; W. $24\frac{1}{8}$.
Property of the Museum.

I 57 CHAIR. Bow-shaped top rail; pierced splat elaborately carved; legs cabrioled, ending with carved scroll feet (known as "French" feet); back feet club-shaped; knees elaborately carved; upholstered seat. Mahogany. H. $39\frac{1}{4}$; W. $24\frac{1}{2}$; D. $20\frac{1}{2}$.
Lent by Harry Harkness Flagler.

I 58 CHAIR. Bow-shaped top rail; pierced splat elaborately carved with scrolls, ribbon and tassel; cabrioled legs ending in ball-and-claw feet; carved knees and edge of seat. American mahogany. H. 39; W. $25\frac{1}{2}$; D. 22.
Lent by Luke Vincent Lockwood.

159 CHAIR. Bow-shaped top rail; splat pierced in Gothic design; whole back elaborately carved; front legs cabrioled, ending in lion's feet; knees and lower edge of seat elaborately carved. Mahogany on oak frame. H. 37; W. $24\frac{1}{2}$; D. 18.

Property of the Museum.

160 CHAIR. Elaborate ribbon back; scrolls on top rail; four cabrioled legs ending in scroll feet; front knees and lower edge of seat elaborately carved. Mahogany. H. $38\frac{3}{4}$; W. $24\frac{1}{4}$.

Property of the Museum.

161 ARM CHAIR. Top rail elaborately carved with waves and scrolls; upper part of splat solid; lower part pierced, and carved with leaf forms and nulling; arms end in scrolls; front legs cabrioled ending in ball-and-claw feet; knees and lower edge of seat elaborately carved. Mahogany. *Morse*: p. 173; fig. 134. H. $43\frac{1}{2}$; W. 27; D. 21. Lent by Harry Harkness Flagler.

162 CHEST OF DRAWERS. "Highboy." Table section resting on four elaborately carved cabrioled legs ending in ball-and-claw feet, supporting fluted round pilasters; one long and three short drawers, the center one carved with shell and scrolls. Chest section of three long and five short drawers with mouldings; all on bottom runners; broken arch top surmounting elaborate carving; scrolls end in rosettes; urn-shaped finials at corners; richly carved cartouche in center; large solid brass handles. Mahogany. Made in Philadelphia. H. 96; L. 44; D. $24\frac{1}{2}$.

Lent by George S. Palmer.

163 TABLE. "Lowboy." Frame edge cut in scrolls; four elaborately carved cabrioled legs ending in ball-and-claw feet; one long and three short drawers on bottom runners with the moulding on drawers, the center one carved with shell and scroll; large pierced brass handles. Mahogany. Made in Philadelphia. H. 31; L. 36; D. $21\frac{1}{4}$. Lent by George S. Palmer.

164 CHEST ON CHEST. Lower section of three long drawers; bracket feet. Upper section with three long drawers, two shorter ones and three in top tier; cornice with band



NUMBER 164



NUMBER 166

of "Chinese" fret; round fluted pilasters at the corners of upper section; original pierced brass handles and escutcheons. Mahogany. H. 74; L. 45; D. 24½. Lent by Harry Harkness Flagler.

165 CABINET-TOP DESK. Four drawer bureau-base; original solid brass handles and escutcheons; carved bracket feet. Slant drop rests on pulls disclosing drawers, pigeon-holes and a cupboard. In the cupboard is a drawer which, on being pulled out discloses a spring that releases the entire cabinet, in the back of which are secret compartments. Cabinet top; the doors with arched looking glasses; two small circular concave spaces in the interior, lacquered in black and gold. Broken arch cornice with applied carvings; three fluted pilasters with capitals on front, and a section of one on each side. Mahogany. *Morse*: p. 119; fig. 80. H. 93; L. 42¼; D. 32⅝.

This desk is the one described by Oliver Wendell Holmes in his "Professor at the Breakfast Table," when, referring to its secret spring and drawers, he says: "Is there not one little drawer in your soul, my sweet reader, which no hand but yours has ever opened?" Lent by the late Rev. William R. Huntington.

166 CABINET-TOP DESK. Four drawer bureau-base with kettle sides and block front; edges carved with flowers and leaves; carved bracket feet and center drop; original solid brasses. Slant drop rests on pulls and discloses drawers, pigeon-holes with arches on ogee curves, and a cupboard with carved shell and columns, all arranged in the shape of an amphitheater. Cabinet top has elaborate classical mouldings; panels of doors waved and edges carved. Mahogany. H. 93; L. 42; D. 25¾.

This desk was used by Washington during his occupancy of the Craigie Mansion in Cambridge, Mass.

Lent by George S. Palmer.

167 BUREAU. Blocked front; three drawers, the upper one carved with three shells, the center one depressed; front legs cabrioled, ending in ball-and-claw feet; back feet bracket-shaped. Mahogany. H. 37⅛; L. 38⅜; D. 20⅝.

Lent by Miss Frances C. Morse.

168 KNEE-HOLE DESK. One long drawer carved with three shells, the center one depressed; three short drawers on each side blocked to follow the shells; center recessed with cupboard decorated with carved shell; six bracket feet; original solid brass handles. Mahogany. *Morse*: p. 122; fig. 82. H. 34; L. 37; D. 19¾. Lent by Harry Harkness Flagler.

169 DESK. Bureau-shape with four drawers, blocked; original solid brass handles; bracket feet. Slant drop has three panels with carved shells following the blocking of bureau; drawers, pigeon-holes and a cupboard with carved shell, inside. Mahogany. H. 44; L. 41; D. 21.

This desk was built for Brigadier-General Ebenezer Huntington, born in Norwich, Conn., 1754; died there 1834.

Lent by George S. Palmer.

170 CABINET-TOP DESK. Bureau-shape with three drawers, blocked; original solid brass handles; bracket feet. The slant drop has three panels with carved shells following the blocking on the bureau part; drawers and pigeon-holes inside. Cabinet above has three panels with carved shells, the center shell depressed, as is that of the lid; shelves inside. Broken-arch cornice; three cup-ball-and-flame finials; fluted round pilasters at front corners. Mahogany. H. 99½; L. 44½; D. 13¾.

This "scrutoire," with three others, was made presumably by a cabinet-maker at Newport, for four brothers, John, Joseph, Nicholas and Moses Brown. One is now owned by the banking firm of Brown & Ives of Providence, successors to the original firm. *Lockwood*: p. 275.

Lent by Richard Canfield.

171 KETTLE STAND. Pie-crust top; column turned and carved; three cabrioled legs ending in ball-and-claw feet. Mahogany. *Morse*: p. 231; fig. 197. H. 18¾; Diam. 11½.

Lent by Harry Harkness Flagler.



NUMBER 170



NUMBERS 176, 174

I 72 TEA TABLE. Dish top; column carved with acanthus leaves; three elaborately carved legs ending in lion's claws. Mahogany. *Morse*: p. 231; fig. 197. H. $23\frac{1}{2}$; Diam. 12.

Lent by Harry Harkness Flagler.

I 73 TILT-TABLE. Oval; scrolled edge; fluted and carved column; three carved cabrioled legs ending in ball-and-claw feet. Mahogany. *Morse*: p. 228; fig. 196. H. $28\frac{1}{2}$; L. $42\frac{1}{2}$; W. $29\frac{3}{4}$.

This piece is unique. It was attributed by C. L. Pendleton to Chippendale, as having been made about 1750-60.

Lent by Harry Harkness Flagler.

I 74 TILT-TABLE. Pie-crust edge; carved column; three elaborately carved cabrioled legs ending in ball-and-claw feet. Mahogany. H. 29; Diam. 37. Lent by George S. Palmer.

I 75 CARD TABLE. Frame edged with carved nulling; four cabrioled legs ending in ball-and-claw feet and carved on knees; the back legs swing out to hold the table when open; corner and side wells on top for candles and chips. Mahogany. *Morse*: p. 234; fig. 200. H. 28; L. 36; W. 35.

Lent by Harry Harkness Flagler.

I 76 PIER TABLE. Frame elaborately carved with scrolls and frets; four cabrioled legs ending in ball-and-claw feet; acanthus leaves carved on knees; marble top. Mahogany. H. 36; L. $50\frac{1}{2}$; W. $25\frac{1}{2}$. Lent by George S. Palmer.

I 77 CANDLE STANDS (pair). Dish top; fluted column; three carved cabrioled legs ending in carved scroll feet. Mahogany. *Morse*: p. 310; fig. 259. H. 42; Diam. $10\frac{1}{2}$.

Lent by Harry Harkness Flagler.

I 78 SCREEN. Base of column carved with acanthus leaves; three carved cabrioled legs ending in scroll and leaf feet. Mahogany. Frame contains piece of old Mortlake tapestry. H. 53; W. of frame $20\frac{1}{2}$. Lent by Harry Harkness Flagler.

179 BED-POSTS (two). Fluted columns; bulbs carved with acanthus leaves; lion-claw feet. Mahogany. H. 86 and 89. Lent by Harry Harkness Flagler.

180 TRAY. Pie-crust edge. Mahogany. Diam. 18 $\frac{5}{8}$. Lent by Dwight Blaney.

181 DRESSING GLASS. Oval glass framed in narrow moulding surrounded by twists and leaves. Base consists of two pair of drawers, the lower ones protruding. The whole is lacquered in gold on black ground. *Lockwood*: p. 64; fig. 36. H. 33 $\frac{1}{4}$; L. 19; D. 12 $\frac{1}{2}$. Lent by George S. Palmer.

182 MIRROR. Pink marble veneer; gilt mouldings and filigree work. Painting in oval panel above. H. 41; W. 21.

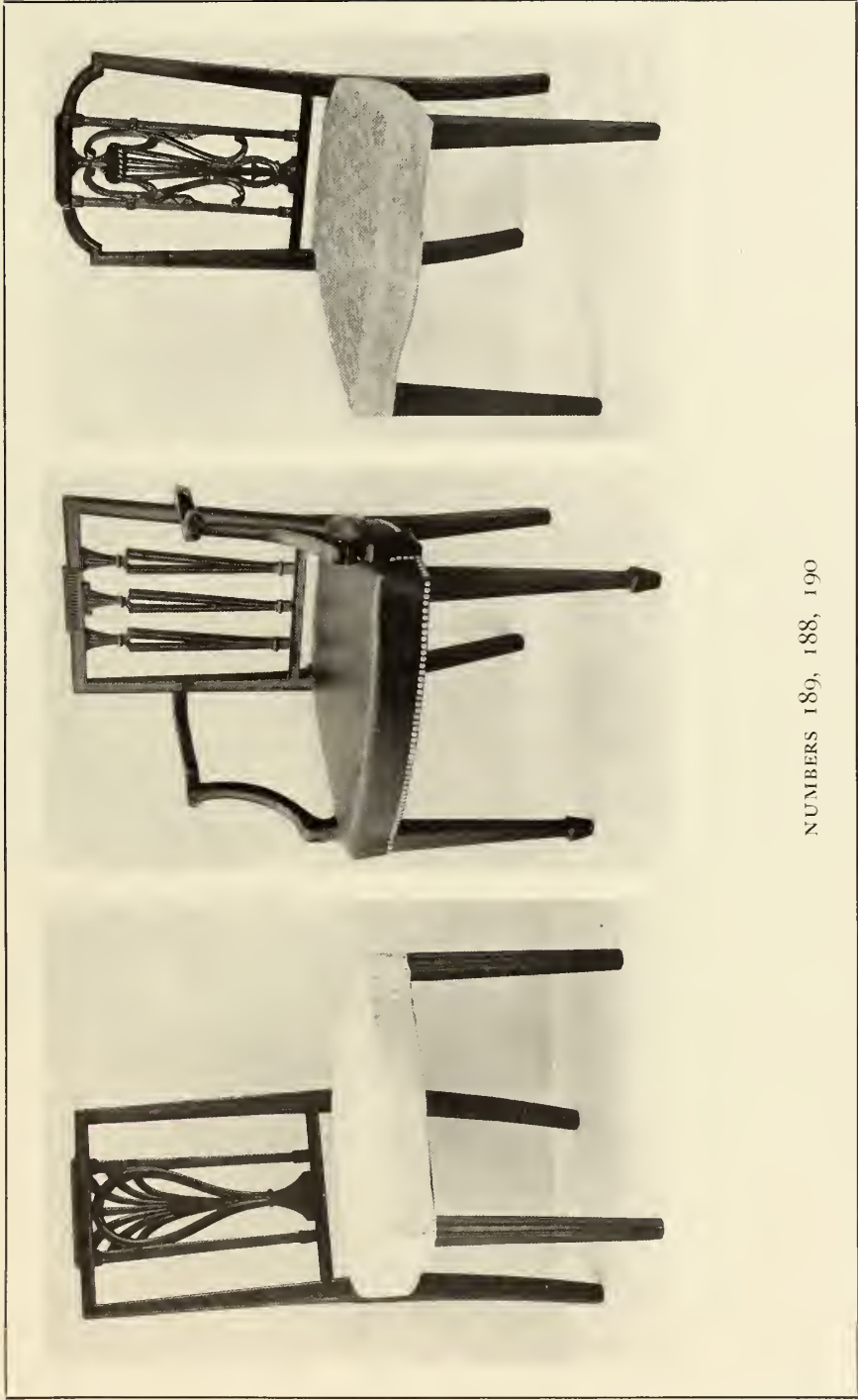
Many of these mirrors have been found in New England and have been traced to Marblehead. The tradition is that they were brought home by sailors from Bilboa, and they are therefore called "Bilboa glass." Lent by George S. Palmer.

183 MIRROR. "Bilboa." Pink marble veneer; gilt mouldings and filigree work with wreath below and urn with flowers above. H. 31; W. 14 $\frac{1}{2}$. Lent by F. H. Bigelow.

184 MIRROR. Walnut moulding; gilt inner moulding with rounded top corners; top and bottom and corner brackets scroll-cut; gilt leaf scrolls and heron on top; gilt side floral drops. H. 51 $\frac{1}{2}$; W. 22 $\frac{1}{2}$. Lent by F. H. Bigelow.

185 MIRROR. Square cornered glass with narrow gilt inner moulding; broken cornice top with eagle in center; shaped lower part. Outer gilt moulding and floral drops of gilt; the flat part walnut. *Morse*: p. 348; fig. 284. H. 69 $\frac{1}{2}$; W. 35 $\frac{1}{2}$.

This type of mirrors is called "Washington," from the fact that one hangs in Mount Vernon. Lent by Harry Harkness Flagler.



NUMBERS 189, 188, 190



NUMBERS 222, 206, 221

186 MIRROR. Broken arch cornice; pediment finished with shield; base curved; side drops of fruit and flowers. Walnut veneer on oak; carved and gilt ornaments, some applied. H. $61\frac{1}{2}$; W. 32. Property of the Museum.

187 MIRROR. Circular convex glass framed in moulding with balls; leaf scrolls below and at side; eagle with chain and ball above; two candle brackets; all gilt. H. 40; W. 24. Type called "girandole." Lent by F. H. Bigelow.

SHERATON, HEPPLEWHITE AND "EMPIRE" INFLUENCES

END OF EIGHTEENTH AND BEGINNING OF NINETEENTH CENTURIES

Delicate fluted or straight legs; shield-shaped (Hepplewhite) chair backs; chair backs with cross rail (Sheraton); inlays of light woods on mahogany.

188 ARM CHAIR. Top rail with grooved center panel; three pierced and carved banisters; carved scroll-shaped arms with scroll-shaped supports; shaped legs, ending in block feet. Mahogany. H. 36; W. $21\frac{1}{2}$; D. $17\frac{1}{2}$.
Lent by R. T. Haines Halsey.

189 CHAIR. Center of back pierced with fan design and carved with leaf pattern; egg-and-dart moulding on top rail; straight grooved legs. Mahogany. H. $26\frac{1}{2}$; W. 21; D. $17\frac{3}{4}$.
Lent by Dwight Blaney.

190 CHAIR. Top rail with egg-and-dart moulding; center of back elaborately pierced with drapery and scrolls; straight legs. Mahogany. H. $36\frac{1}{2}$; W. $20\frac{1}{2}$; D. $17\frac{3}{4}$.
Lent by George S. Palmer.

191 CHAIR. Back elaborately carved with leaf and stem design; top curved; front legs grooved, ending in block feet; plain side and center stretchers. Mahogany. H. $36\frac{1}{4}$; W. $19\frac{1}{2}$; D. $17\frac{1}{2}$.
Lent by the Tiffany Studios.

192 SOFA. Back divided into three carved panels; frame grooved; upholstered arms supported by fluted columns resting on carved stiles, and fluted legs ending in brass feet; two center legs also fluted; four plain feet at the back. H. $37\frac{1}{2}$; L. 65; W. 26. Lent by R. T. Haines Halsey.

193 ARM CHAIR. Shield-shaped back, carved with urn, drapery and leaf forms; curved arms ending in scrolls; front legs carved in panels; shaped side and back stretchers. Original horsehair covering. Mahogany. H. $39\frac{1}{2}$; W. 29; D. $18\frac{1}{2}$. Lent by the Tiffany Studios.

194 CHAIR. Shield-shaped back, with three carved slats; grooved front feet; plain side and center stretchers. Mahogany. H. $38\frac{1}{4}$; W. $20\frac{1}{2}$; D. $16\frac{1}{4}$. Lent by the Tiffany Studios.

195 CHAIR. Shield-shaped back; three carved and inlaid slats. Straight legs, front ones inlaid with lines of satinwood; plain side, back and center stretchers. Mahogany. H. $37\frac{3}{4}$; W. 21; D. $18\frac{1}{2}$. Lent by the Tiffany Studios.

196 DESK. Bureau section of three drawers with narrow bead-ing and oval brass handles; straight legs. Two tambour doors covering pigeon-holes and drawers; cupboard in center; fold-over writing flap that opens and rests on pulls. Mahogany, with edging and panels of satinwood. H. $48\frac{1}{2}$; L. 41; D. 21. Tambour doors are made of narrow strips of wood fastened on canvas, which permits of their running in curved grooves.

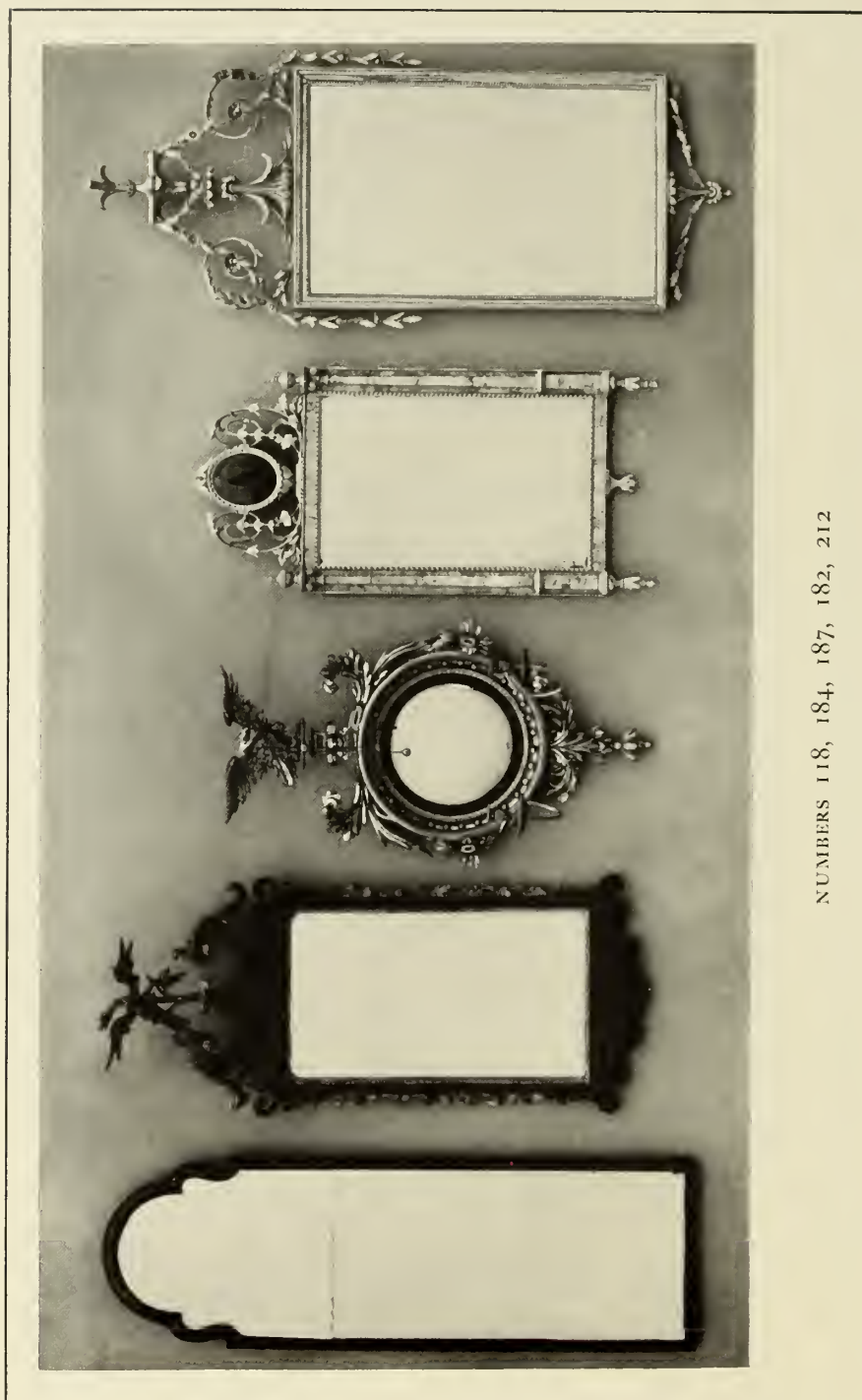
Lent by F. H. Bigelow.

197 DESK. Tambour cover of alternate light and dark wood; writing shelf with adjustable tablet; drawers and pigeon-holes of satinwood bordered with rosewood; two short drawers below, with marquetry oval panels at ends; straight legs with inlay. Mahogany. H. 36; L. 41; D. 25.

Lent by Luke Vincent Lockwood.



NUMBERS 202, 205



NUMBERS 118, 184, 187, 182, 212

198 TABLE DESK. (Escrutoir.) One drawer which when pulled out releases tambour cover and slant drop, within which are places for writing materials. Brass handles at sides. Walnut. H. $10\frac{5}{8}$; L. 20; D. $15\frac{1}{8}$.

Lent by Albert Hastings Pitkin.

199 CABINET-TOP DESK. Bureau section has four drawers edged with narrow beading; large oval handle plates; bracket feet. Cabinet section with flat desk drop, disclosing drawers and pigeon-holes; above a cabinet with glass doors and cornice of shaped moulding with three urn finials. Mahogany with satinwood panels. Made in Portsmouth about 1810. H. 89; L. $38\frac{1}{4}$; D. 21.

Lent by George S. Palmer.

200 DESK. (Escrutoir.) Four fluted legs; one drawer; upper part a cabinet of drawers, the front of which drops down for writing. Satinwood with legs and borders of mahogany. H. $36\frac{1}{8}$; L. $16\frac{3}{4}$; D. $14\frac{3}{4}$.

Lent by George S. Palmer.

201 SIDEBOARD. One long center drawer and two side drawers, with oval, brass eagle handles; center and side cupboards; straight legs. Mahogany, with elaborate satinwood inlay. H. $42\frac{7}{8}$; L. $69\frac{1}{4}$; D. $23\frac{1}{8}$.

Lent by the Tiffany Studios.

202 MIXING TABLE. Marble top with tambour cover; bottle drawer at each side; thin legs. Mahogany, inlaid with satinwood. Made in the South about 1810. H. 43; L. 47; D. $22\frac{3}{4}$.

Lent by George S. Palmer.

203 KNIFE AND SPOON BOX. Slant lid. Mahogany inlaid with satinwood. *Morse*: p. 101; fig. 67. H. $15\frac{1}{4}$; W. $8\frac{3}{4}$.

Lent by Dwight Blaney.

204 KNIFE BOX. Urn-shaped on square base. Mahogany inlaid with satinwood. H. 24; Diam. 9.

Lent by George S. Palmer.

205 CARD TABLE. Four fluted legs; shaped front. Mahogany with panels of satinwood. H. $29\frac{1}{2}$; L. $37\frac{1}{4}$; W. 35. Lent by George S. Palmer.

206 SEWING TABLE. Octagonal; one drawer and work bag; four turned legs; marquetry satinwood top, mahogany legs and edges. H. $30\frac{1}{2}$; L. 21. Lent by George S. Palmer.

207 SEWING TABLE. One drawer and shelf. Mahogany, inlaid with lines of satinwood. H. $27\frac{1}{2}$; L. $21\frac{1}{2}$; W. $13\frac{1}{4}$. Lent by F. H. Bigelow.

208 SEWING TABLE. Curved ends contain trays for writing and sewing materials; lower section covered with silk; turned column; four legs carved with acanthus leaves and nulling, and ending in lion's feet. Satinwood. H. 31; L. 24; W. $12\frac{7}{8}$. Lent by Mrs. Robert W. de Forest.

209 CHILD'S BUREAU. Three drawers; pineapple carved columns ending in lions claw feet. Mahogany. H. $18\frac{1}{2}$; W. $15\frac{1}{2}$; D. $10\frac{1}{4}$. Lent by Luke Vincent Lockwood.

210 MANTEL. Carved with sun-burst and columns. Pine. Came from the house built at Matteawan, N. Y., by Abraham H. Schenck, about 1798. H. $61\frac{1}{2}$; L. 84; D. 10. Lent by Mrs. Alice Crary Sutcliffe.

211 MIRROR. Frame with square corners; fan-shaped carving and wreath below; urn with flowers and wreaths above; all gilt. *Lockwood*: p. 290; fig. 250. H. $47\frac{1}{2}$; W. 20.

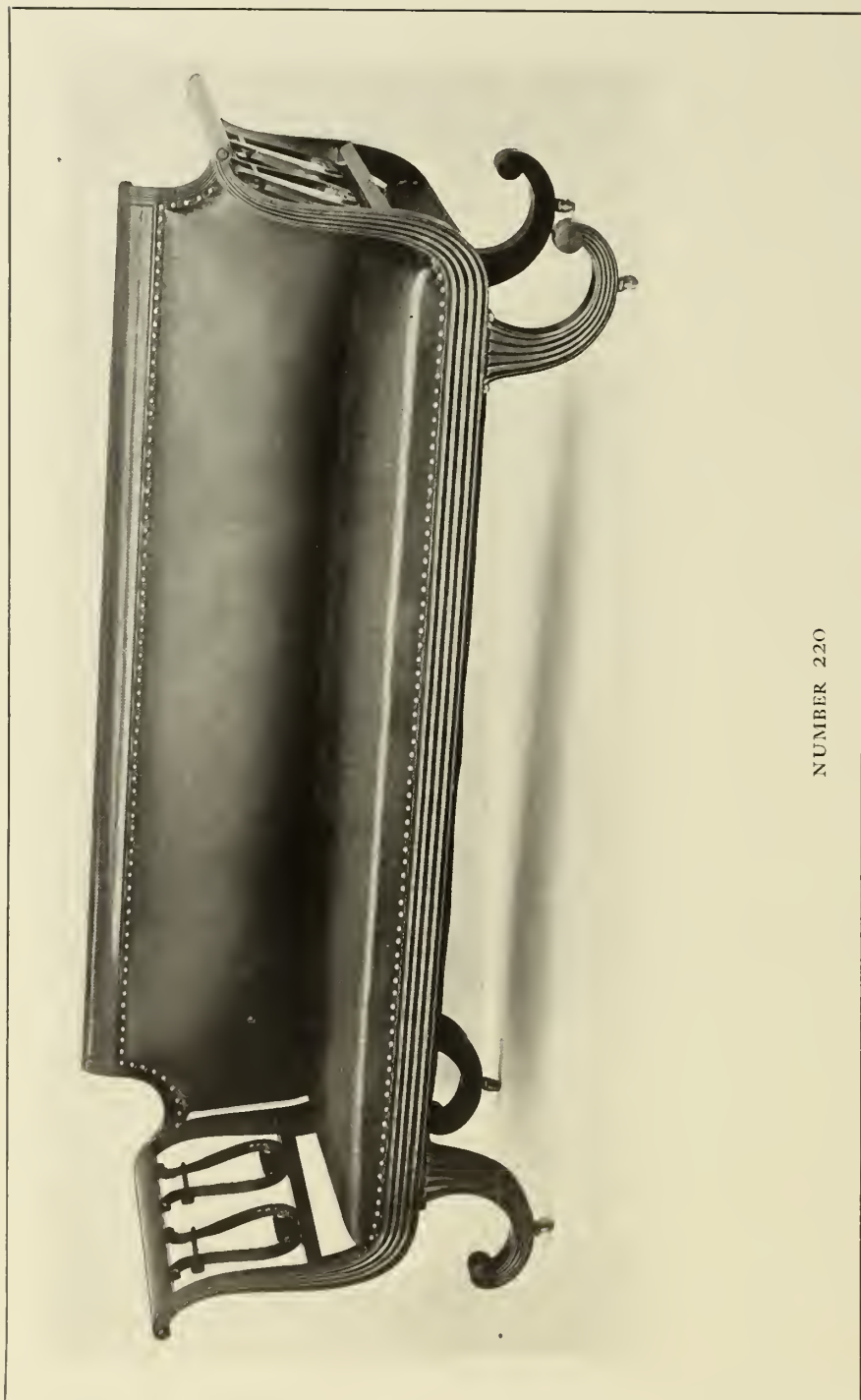
From the delicate workmanship this type is called "Filigree."

Lent by Albert Hastings Pitkin.

212 MIRROR. "Filigree." Frame with square corners; floral forms and oak leaves below; floral forms and wreaths above; all gilt. H. 60; W. 26. Property of the Museum.



NUMBERS 230, 219



NUMBER 220

213 MIRROR. "Filigree." Oval frame; flowers and wreath below; urn, flowers and wreath above; all gilt. H. 46; W. 19. Lent by F. H. Bigelow.

214 MIRROR. Fluted columns with capitals supporting pediment edged with grass and hissing snakes (typifying the enemies of Washington); eagle above; all gilt. Within the pediment is a painting on glass showing the tomb of Washington and Cupids bearing wreaths and palms. H. 73; W. 35½. Lent by F. H. Bigelow.
Type called "Washington Memorial."

215 MIRROR. Fluted columns with capitals; cornice with balls, all gilt. In the upper section is a painting on glass showing the end of Manhattan Island from Hoboken as it appeared about 1800. H. 46; W. 23½. Lent by R. T. Haines Halsey.

216 CLOCK. The face framed with a metal moulding; gilt eagle on ball above; below one oblong panel painted and one square panel painted with ships flying American and British flags. Lower part gilt with acorn and ball drops. H. 44¼; W. 10; D. 4½.

This type, from its shape, is called "Banjo."

Lent by R. T. Haines Halsey.

217 CLOCK. Painted face; mahogany case in architectural design with fan-shaped inlays of satinwood above and panel below. Marked on face, "David Wood Newburyport." H. 32¾; W. 11⅝; D. 5½. Lent by George S. Palmer.

218 TALL CLOCK. Painted face showing phases of the moon; the frame an arch supported by fluted columns; broken cornice above with original brass finials, the center one being a dove with olive branch. Mahogany with panels of marquetry. American, made about 1806. H. 96; W. 20; D. 9.

Lent by George S. Palmer.

FURNITURE MADE BY DUNCAN PHYFE

FIRST DECADE NINETEENTH CENTURY

Lent by R. T. Haines Halsey.

219 CHAIRS (three). Top rail paneled; back carved as a lyre with brass strings; grooved frame; front feet carved with lion's legs and claws. Mahogany. H. $32\frac{1}{4}$; W. 18; D. 17.

220 SOFA. Top rail paneled; frame grooved; each arm consists of two carved lyres with brass strings, supporting a panel; scroll legs grooved. Mahogany. H. $33\frac{3}{4}$; L. $88\frac{1}{2}$.

221 ARM CHAIR. Top rail paneled; center rail a panel with double scroll at each end; arms grooved and ending in scrolls and supported by scrolls; grooved frame; slightly curved legs, the front ones grooved. Mahogany. H. $32\frac{1}{2}$; W. 20; D. 18.

222 CHAIRS (four). Top rail paneled; center rail an oval panel supported by carved scrolls; frame grooved; legs slightly curved and carved with a single acanthus leaf. Mahogany. H. $32\frac{1}{2}$; W. 18; D. 17.

223 SOFA. Top rail broken into three carved panels, frame grooved; upholstered arms supported by columns carved with flutings and acanthus leaves; four straight fluted legs in front and four plain ones at back. Mahogany. H. $36\frac{1}{2}$; L. 75; W. 29.

224 BENCH. Two end supports each with acanthus leaf carved on column and two legs with acanthus leaf and ending in brass lion's claw. Lion's head at end of connecting stretcher which is fluted. Mahogany. H. 23; L. 39; W. $15\frac{1}{4}$.



NUMBERS 228, 226

225 DINING-ROOM TABLE. Double base, each section with four columns carved with acanthus leaves and four legs with long acanthus leaf and ending in brass lion's claw. Mahogany. H. 30; L. $60\frac{1}{2}$; Diam. 60.

226 TABLE. Drop leaves each with triple curve; four columns carved with acanthus leaves; four legs carved with acanthus leaves and ending in lion's feet. Mahogany. H. 29; L. 49; W. 37.

227 TABLE. Drop leaves each with triple curve; center column carved with acanthus leaves; four legs with acanthus leaves and grooving, ending in brass lion's claw feet; one drawer with narrow beading, brass lion head and ring handle; four drops on frame. Mahogany. H. $29\frac{1}{2}$; W. 48; Diam. 37.

228 TABLE. Drop leaves with five curves and grooved edge; center column nulled; four legs with acanthus leaves and grooving, ending in lion's feet; one drawer with beading, brass lion head and ring handle; four drops on frame. Mahogany. H. 29; L. 36; W. $23\frac{1}{4}$.

229 TEA TABLE. Four curves; grooved edge; center column turned and nulled; three legs grooved and ending in brass feet. Mahogany. H. $20\frac{1}{8}$; L. 24; D. $18\frac{1}{2}$.

230 CARD TABLE. Cut off corners; column formed of carved double lyres with brass strings; four legs carved with grooving and twist, and ending in brass lion's claw feet. Mahogany. H. $29\frac{1}{2}$; L. 36; D. 36.

PART III
AMERICAN
SILVER

INTRODUCTION

THE silver shown in the Hudson-Fulton Celebration exhibition has been collected as an important phase of the industrial arts practised in this country during the Seventeenth and Eighteenth Centuries.

The exhibition held in Boston in 1906, at the Museum of Fine Arts, was particularly rich in the works of New England silversmiths, and while many of them are represented here, the chief interest centers in the silversmiths of New York State. The following are represented by one or more pieces, all of which are illustrated: William Anderson, Adrian Bancker, Simeon A. Bayley, Thauvet Besley, Jacob Boelen, Ephraim Brasher, John Burger, John and Tunis Denise, Cary Dunn, Garrett Eoff, William G. Forbes, Philip Goelet, William Grigg, Jacob Halsey, Thomas Hamersley, W. B. Heyer, Isaac Hutton, John Burt Lyng, John Moulinar, Myer Myers, John Newkirke, E. Pelletrau, P. Quintard, George Ridout, W. Roe, Joel Sayre, Bartholomew Schaats, John and Peter Targee, Koenrast Ten Eyck, Andrew Underhill, Jacobus Vanderspiegel, Johannes Vanderspiegel, Peter Van Dyke, Richard Van Dyke, John Wendover, Hugh Wishart, Freeman Woods, and Benjamin Wyncoope.

Another series of illustrations shows the variation of forms in different objects.

TANKARDS were at first broad at the base, with straight, tapering sides, a flat top, scroll purchase, and S-shaped handle reinforced occasionally by a rib down the side, with plain whistle end. Later a mid band or bands were added, the covers domed, and the whistle end (bottom of the handle which was used to call for refilling) had a plain or decorated plate soldered on; finials were placed on the domed cover and a swelling drum introduced, the handles becoming more ornamental with double curves terminating in a scroll. They were without spouts, all such having been added.

MUGS followed the fashion of tankards: they were sometimes two-handled, with a flat acanthus thumb-piece. Occasionally that had loose covers.

BEAKERS in their simplest form were hammered out of a flat piece of silver and tapered toward the bottom; later a plain moulding or splayed foot was added; then came the moulded foot, with the lower part of cup gadrooned. These beakers were introduced at the beginning of the Seventeenth Century by emigrants from Holland and were used here, as in Holland and Scotland, as communion cups.

CUPS were at first plain, later barrel-shaped with one or two handles, the latter being usually known as caudle cups.

TEAPOTS and COFFEE POTS were few in this country before the middle of the Eighteenth Century. Early examples, small on account of the scarcity of tea, are of plain design, circular and bell-shaped. At the end of the century there were oval and rectangular vessels engraved with festoons. The spouts were straight or curved; the handles, most of which are modern, C-shaped with a scroll thumb-piece. Lids were slightly domed with finials, the early ones with cones and later pineapples. Coffee pots were tapering and cylindrical in form and later matched the teapots with

swelling drums, moulded bases, decorated spouts and moulded lids with finials.

BOWLS and SUGAR BOWLS were made in sets to match the teapots and coffee pots.

CREAM PITCHERS, SALT CELLARS, BRAZIERS, etc., of the Eighteenth Century were universally on three legs, and at first the legs were plain where they join the body of the piece ; later they were decorated with leaves, a fluted boss or a head ; the legs terminating in a hoof, scroll, or leaf. Larger pitchers were made to match the teapots.

PORRINGERS, as the little bowls or saucers with "ears" were usually known, were very common in the Eighteenth Century. Their flat open-work handles were at first pierced in geometric designs, the crown and urn being sometimes introduced ; later the so-called "key-hole" pattern predominated, as being the most practical for hanging on the dresser shelf. These porringers were well known in Holland, in England, and, under the name of *Écuelle*, in France. In Scotland a similar vessel, but with solid handles, was called a *quaich*.

LEMON STRAINERS often had two handles stretching across the punch bowl, while the single-handled usually had a catch to fasten it to the side of the bowl. The piercing was in geometric patterns.

SPOONS, which were undoubtedly the earliest domestic utensils, underwent a change toward the end of the Seventeenth Century. The bowl became oval instead of fig-shaped, the stem flat instead of hexagonal, notched (trifid) at the end so as to form a kind of trefoil, the rat-tail junction of handle and bowl being grooved. Early in the Eighteenth Century the handle became rounded ; the stem was rounded near the bowl, widening out towards the end.

A sharp ridge was formed down the front of the stem towards the end, which turns up, with a plain rat-tail junction of handle and bowl. Later a double drop took the place of the rat-tail on the bowl, the sharp ridge becoming less until only a trace was left on the end of the stem, which was turned down as it is to-day. The ends, at the close of the Eighteenth Century, came to a point, after the French fashion, and were decorated with "bright cut" engraving. The old English pattern with a round end followed, and later the "fiddle" pattern, with shoulders just above the bowl.

ORKS, of which No. 494 is an example, were almost unknown in the first day of the colonists, and moreover, soon becoming worn, they were quickly consigned to the melting-pot. They became common in the Eighteenth Century, the handles following the shapes and decorations of spoons.

ALMS BASINS and PATENS were perfectly plain, often engraved with coats of arms, crests and inscriptions.

The first silver made in New England was probably fashioned by English or Scotch emigrants who had served their time abroad. They were followed by craftsmen who either were born here, or, like John Hull, arriving at an early age, learned their trade on this side.

In England it was required that every master goldsmith should have his mark and set it upon his work after it was assayed and marked, with the king's mark (hall-mark) testifying to the fineness of the metal.

The Colonial silversmiths marked their wares with their initials, with or without emblems, placed in shields, circles, etc., without any guide as to place of manufacture or date.

INTRODUCTION

After about 1725 it was the custom to use the surname, with or without an initial, and sometimes the full name. Since the establishment of the United States the name of the town was often added and also the letters D or C in a circle, probably meaning dollar or coin, showing the standard or coin from which the wares were made. In many instances a lion passant, head, eagle displayed, anchor, star, fleur-de-lis, etc., were added, and marks of the maker and dealer are sometimes found stamped on the same piece. Many of the silversmiths used several different marks during their career.

In the Colonies no assay marks were necessary or used, but attempts were made to give protection to purchasers of plate similar to that given in Europe. Maryland was the first State, however, to regulate the quality of plate, and that not until 1814, when an act was passed fixing the standard at "eleven ounces of fine silver to the pound Troy."

Before commencing business, it was necessary for the silversmith to become a Freeman. In New York, 1683-4, the Common Council enacted: "That noe Person or Persons whatsoever within this Citty or Libertyes doe keep Shop or Sell any Goods or Wares by Retaile or Exercise any handi-craft Trade or Occupation but such as are Freeman thereof or soe Admitted by the Mayor or Court of Aldermen for the tyme being." But in 1807 it was stated that "Freemen are seldom created; and no prosecutions are brought against those who carry on their business without taking out their freedom."

The earliest record of a Colonial silversmith is in connection with the striking of the Pine-tree shilling which was authorized in 1652 by the Assembly of Massachusetts. The dies were made by Joseph Jenks, of Lynn, a native of

Hammersmith, near London, and the money was coined by John Hull, a gold and silver smith of Boston. Hull's diary states: "In 1652 the General Court ordered a mint to be set up. And they made choice of me for that employment; and I chose my friend Robert Sanderson to be my partner, to which the Court assented." The cup No. 369 is the work of Hull & Sanderson and therefore the earliest piece in the exhibition. Jeremiah Dummer and Samuel Clark were apprentices of Hull.

Timothy Dwight was in business from about 1685. Samuel Burt was his apprentice and is supposed to have succeeded him. After his death, about 1754, Benjamin Burt carried on the business, and the names of John Burt and of W. Burt appear down to 1808.

Jacob Hurd, goldsmith of Boston, was the father of the celebrated engraver Nathaniel Hurd. None of the goldsmiths of Colonial times seem to have depended on their trade alone; they were also engravers of book-plates, cards, billheads, dies and seals. Benjamin Hurd, another son of Jacob, was also a goldsmith.

The third and most noted family of Boston silversmiths was that of the Reveres, father and son, who are represented in the exhibition by twenty-eight pieces. Paul Revere's fame as a patriot has almost overshadowed the fact of his skill as a silversmith and as a designer and engraver of silver.

Five silversmiths took out their freedom in New York in 1698; two of these named Dan. Christ. Fueter and George Ridout, appeared in the entries at Goldsmiths' Hall, London, in 1753 and 1743 respectively. In the first Directory of New York, 1786, we find that the "Gold and Silver Smiths' Society meets on Wednesdays, at the house

of Walter Heyer." Then follow nine names of members, with Myer Myers as Chairman.

In the early history of Philadelphia mention is made of several workers in metal. In the accounts of Penn, Caesar Griselm is mentioned as a goldsmith. John S. Hutton was born in New York, but established himself in Philadelphia. John David, born in New York, also moved to Philadelphia and about 1750 established a business as gold and silver smith.

The manufacture of silverware was begun in Providence soon after the Revolution by Saunders, Pitman and Cyril Dodge. Other New England towns could also boast of supporting silversmiths. From 1726 to the commencement of the Revolutionary War, when the town of Newport possessed more capital than the city of New York at the same date, the merchants of Newport were liberal patrons of silverwork. One of the most prominent silversmiths of that day was Samuel Vernon, while Jonathan Otis and James Clarke are others of this group whose works are shown.

In this catalogue a special effort has been made to give an exact description of each piece, which has not been done heretofore in connection with American silver. A short biographical note of the maker, often all that is known of him, precedes the list of his pieces.

The above facts and the biographical notes in the catalogue have been condensed from the introduction to the Boston catalogue by R. T. Haines Halsey, *American Silver, Exhibited at the Museum of Fine Arts*, Boston, 1906, and from *Old Plate*, by John H. Buck. Both these gentlemen have also given valuable direct aid in the collecting of the exhibit as well as in the making of the catalogue.

INTRODUCTION

Pieces marked with an asterisk (*) have been lent by members of the Society of the Colonial Dames of the State of New York.

FLORENCE N. LEVY.

A M E R I C A N
S I L V E R

I. A.

251 MUG. Moulded base; moulded curved handle. Engr.:
I G, in cartouche, on side; M. S, on bottom. H. $3\frac{1}{4}$
inches.

Mark: I A, in oval.

Lent by George S. Palmer.

I. A. & I. E.

TANKARD. (See Parker No. 421.)

Mark: I A and I E; Parker, on lid.

S. A.

252 COASTERS (2). Gadrooned rims; moulded sides. Engr.:
Monogram I R W, script, in cartouche. Note: A modern
wooden bottom has a silver medallion of Washington. H. $1\frac{3}{4}$
inches; Diam. $5\frac{1}{2}$ inches.

Mark: S. A, in rectangle.

Lent by George S. Palmer.

T. A.

253 CREAM PITCHER. Scalloped rim with turned-over
lip; acanthus leaf on double curved handle; three hooped
feet. Engr.: S E, script, on front; H R H, on bottom. H.
 $4\frac{1}{8}$ inches.

Mark: T A, script, in rectangle.

Lent by George S. Palmer.

G. AIKEN

Worked in 1815

254 COFFEE POT. Pear-shaped; trumpet foot on square base;
domed lid with urn finial; curved spout; upper handle
socket straight with helmet, lower handle socket curved. Engr.:
E B, script, on side. H. $14\frac{1}{4}$ inches.

Mark: G Aiken, script, in rectangle.

*Lent by Mrs. William Robison.

THE HUDSON-FULTON CELEBRATION

WILLIAM ANDERSON

Admitted as Freeman, New York, 1746

255 TANKARD. Moulded base; flat lid with scroll purchase; S-shaped handle with drop. Spout added. Engr.: Crest, lion rampant. H. $7\frac{3}{8}$ inches.

Mark: W A, in rectangle. *Lent by Miss Susan M. Ludlow Gould.

A. B.

(Probably Abel Buell, of Connecticut, who worked about 1765)

256 TABLESPOON. Pointed handle end. Engr.: I E I, script, in cartouche. L. 9 inches.

Mark: A B, in oval with rayed ends.

Lent by R. T. Haines Halsey.

I. B.

Worked about 1800

257 SUGAR TONGS. Engraved garlands on end and arms; acorn tips. Engr.: E, script, on end. L. 6 inches.

Mark: I B, in rectangle. Lent by R. T. Haines Halsey.

J. B.

258 TEAPOT (about 1790). Oval, beading on top and bottom; slightly domed cover, urn finial; straight spout and handle sockets. Engr.: M L, within crossed branches. H. $6\frac{1}{2}$ inches.

Mark: J B, in rectangle. Lent by Herbert Dupuy.

W. B.

(Probably William Burt who worked in Boston in 1760)

259 TABLESPOON. Engr.: R D S, on back of handle. L. $8\frac{1}{2}$ inches.

Mark: W B, in rectangle. Lent by R. T. Haines Halsey.

JOHN BALL

Worked in Boston (?) about 1770

260 MUG. Splayed foot; S-shaped handle. Engr.: Monogram, M F, script, on front; O I to M I, on bottom. H. 5 inches.

Mark: J. BALL, in rectangle; JOHN BALL., two lines with script capitals, in cartouche. Lent by George S. Palmer.



TYPES OF TANKARDS

NUMBERS 269, 297, 492, 361, 487, 505

ADRIAN BANCKER

Born 1703; died 1761 (?). Son of Evert Bancker, Mayor of Albany.

Admitted as a Freeman, New York, 1731;

continued his trade for about thirty years

261 CREAM PITCHER. Tumbler-shaped body; scalloped rim with lip turned over; double curved handle; three cabriole legs with hoof feet. H. 5 inches.

Mark: A B, in oval.

Lent by R. T. Haines Halsey.

262 TANKARD. Moulded base; flat lid with double spiral purchase; shaped handle with rat-tail drop and flat whistle end. Engr.: A I G, on handle; C T E, script, on front. H. 6 inches.

Mark: A B, in oval.

Lent by Mrs. Abraham Lansing.

263 TEAPOT. Bell-shaped, moulded shoulder-band; splayed foot; moulded domed lid with finial; octagonal, curved spout; straight and curved handle sockets. Engr.: I E B, on bottom; L. S. W., on side. H. $7\frac{1}{2}$ inches.

Mark: A B, in oval.

Lent by R. T. Haines Halsey.

264 TUMBLER CUP. Engr.: T W (Tobias Wynkoop of Saugerties, N. Y., 1720-50). H. $1\frac{3}{4}$ inches; Diam. 3 inches.

Mark: A B, in oval.

Lent by R. T. Haines Halsey.

SIMEON A. BAYLEY

Worked in New York, 1790 to 1796

265 TEAPOT. Oval; sides elaborately engraved with garlands and borders, beaded edges; bell-shaped lid with urn finial; straight spout; straight handle sockets. Engr.: I E C (Euphemia Cloville), script, in panel. H. $6\frac{7}{8}$ inches; Diam. $6\frac{1}{8}$ inches.

Mark: BAYLEY, in rectangle.

Lent by R. T. Haines Halsey.

J. BEDFORD

Worked about 1800

- 266 SUGAR TONGS. Bright engraving on end; acorn-shaped tips. Engr.: I W, script, on end. L. $6\frac{1}{2}$ inches. Mark: J Bedford, script, in rectangle.

Lent by R. T. Haines Halsey.

THAUVET BESLEY

Admitted as Freeman, New York, 1727

- 267 TANKARD. Moulded base; flat lid with serrated lip, double spiral purchase; S-shaped handle with tail drop and plain whistle end. Engr.: I I H, on whistle end. H. $6\frac{1}{4}$ inches. Mark: T B (Thauvet Besley?) with crown above.

Lent by Mrs. Richard S. Ely.

BLOWERS

Worked in Boston, 1710

- 268 PATEN. Flat top with moulded rim; trumpet foot. Engr.: Quincy Arms in centre; A Q (Anne Quincy), on bottom. H. $2\frac{3}{8}$ inches; Diam. $7\frac{7}{8}$ inches. Mark: Blowers, script, in rectangle. Lent by R. T. Haines Halsey.

JACOB BOELEN

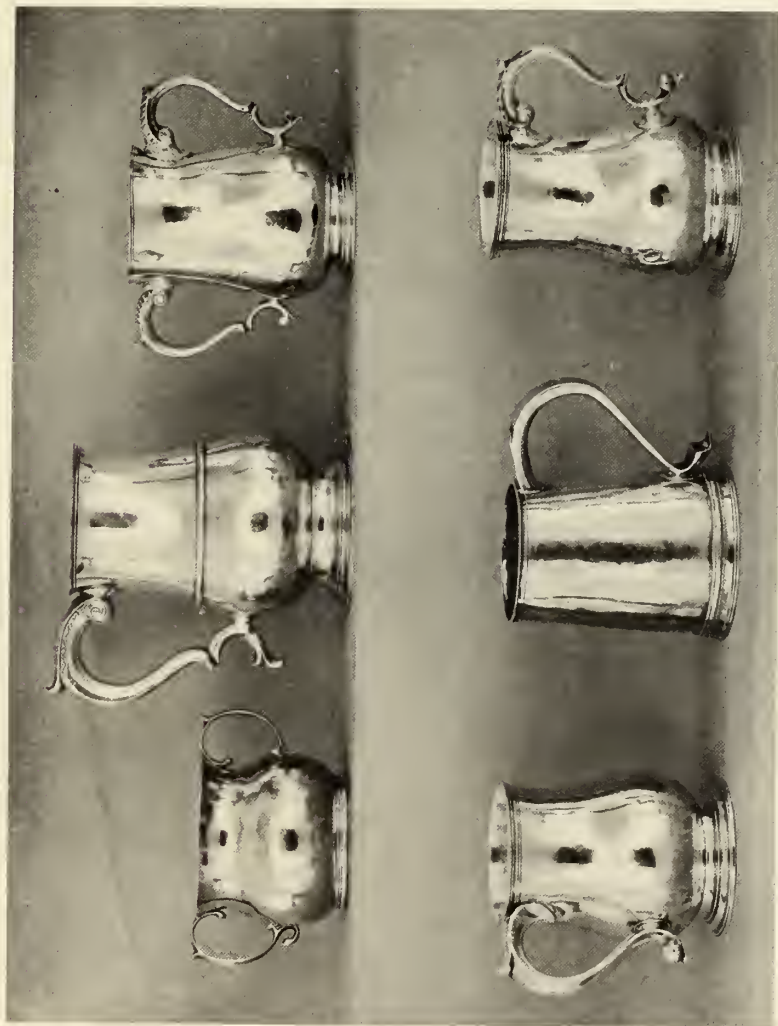
Worked in New York from 1680 to 1705

- 269 TANKARD. Moulded base, embossed with corded band; flat lid with serrated lip and double spiral purchase; S-shaped handle with mouldings at top and shield on whistle end. Engr.: Crest, ram's head and oak branches. H. $5\frac{1}{2}$ inches. Mark: I B, with crown (?) in cartouche above.

Lent by R. T. Haines Halsey.

- 270 TANKARD. Moulded base, embossed with strawberry leaves above and chain below; flat lid with engraved serrated lip and double spiral purchase; S-shaped handle with wire moulding and engraving and a Cupid head in cartouche on whistle end. Spout added. Engr.: I E S on bottom; monogram, I E S, doubled and with elaborately chased border on lid; Schuyler coat of arms on side. H. $7\frac{1}{4}$ inches. Mark: I B, with rose below, in shield.

*Lent by Mrs. George Miller.



TYPES OF MUGS NUMBERS 513, 311, 418, 260, 504, 405

PART III AMERICAN SILVER

EPHRAIM BRASHER

Name appears in New York Directory, 1786 to 1805;
member of Gold and Silver Smiths' Society

271 CREAM EWER. Urn-shaped, beading around rim and foot; square base; moulded strap handle. Engr.: R B, script, on front; W D B, on bottom. H. $7\frac{3}{4}$ inches.
Mark: E B, in oval. Lent by R. T. Haines Halsey.

272 MUG. Splayed foot; double curved handle with acanthus leaf on top. H. $5\frac{3}{8}$ inches; Diam. $4\frac{1}{8}$ inches.
Mark: E B, in oval. Lent by R. T. Haines Halsey.

Z. BRIGDEN

Born in Charlestown, Mass., 1734; died in 1787

273 CASTERS (2). Lower part pear-shaped with splayed foot; cover pierced in diaper pattern; acorn finial. Engr.: I S A, on bottom of one. H. $5\frac{3}{4}$ inches.
Mark: Z B, in rectangle. Lent by Mrs. F. J. de Peyster.

274 MUG. Splayed foot; double curved handle with leaf form on top. Engr.: B F G, script, on front; 1778, on bottom. H. $5\frac{1}{8}$ inches.
Mark: Z. Brigden, italics, in cartouche. Lent by Hollis French.

JOHN BURGER

Worked in New York, 1786 to 1796

275 SUGAR BOWL. Pear-shaped; splayed foot; domed cover with pineapple finial. Engr.: I G R, script, on front; I G R, on bottom. H. $7\frac{1}{4}$ inches.
Mark: Burger (?), script, in rectangle; N. York, script, in rectangle.
*Lent by Mrs. William Robison.

BENJAMIN BURT

Born in Boston in 1729; died 1804. Son of John Burt

276 MUGS (2). Splayed foot; double curved handle with leaf form on top. H. $7\frac{1}{2}$ inches.
Mark: BENJAMIN BURT, two lines, in cartouche.
Lent by Mrs. F. J. de Peyster.

277 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: C M W, on handle. Diam. $5\frac{1}{2}$ inches.
Mark: B. BURT, in rectangle. Lent by Hollis French.

278 PORRINGER. Handle pierced in a key-hole pattern.
Diam. $5\frac{3}{8}$ inches.
Mark: B. BURT, in rectangle. Lent by R. T. Haines Halsey.

279 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: A M K, in script. H. $2\frac{7}{8}$ inches; Diam. $5\frac{1}{2}$ inches.
Mark: B. BURT, in rectangle. Lent by Mrs. Edward Holbrook.

280 STRAINER. Pierced in circles; two handles. L. $9\frac{3}{4}$ inches.
Mark: B. BURT, in rectangle. Lent by R. T. Haines Halsey.

281 SUGAR BOWL. Pear-shaped; splayed foot; domed cover; cone finial. H. 7 inches.
Mark: B. BURT, in rectangle. Lent by George S. Palmer.

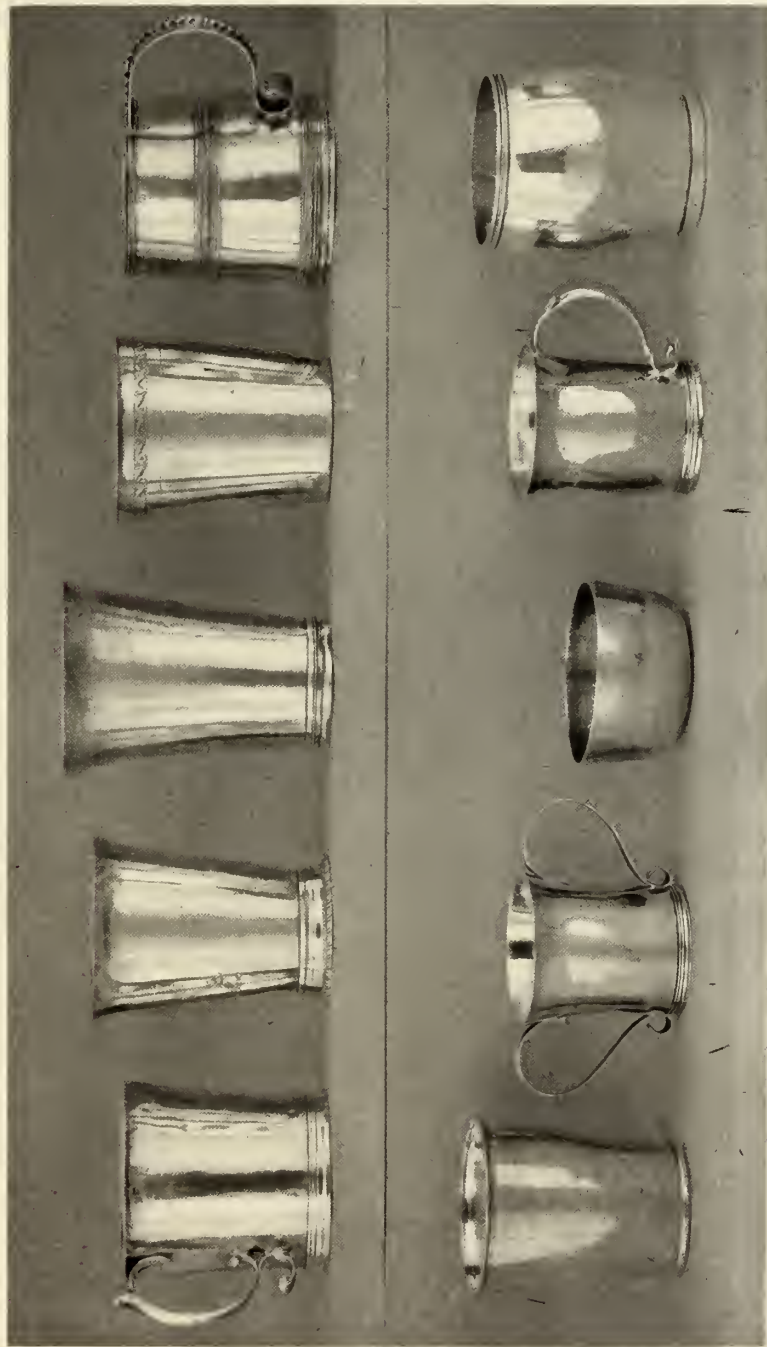
282 TABLESPOON. Ridge on front of handle. Engr.: L B, script, on back of handle. L. $8\frac{1}{2}$ inches.
Mark: BENJAMIN BURT, two lines, in cartouche.
Lent by R. T. Haines Halsey.

283 TEAPOT. Pear-shaped with flat engraved shoulder; splayed foot; domed lid with pine-cone finial; curved spout; straight handle sockets. H. $6\frac{7}{8}$ inches.
Mark: BENJAMIN BURT, two lines, in cartouche; and BURT, in rectangle. Lent by George S. Palmer.

JOHN BURT

Born 1690 (?); died in Boston, 1745. Presumably came to Boston as a young man. Married Abigail Cheever in 1714

284 MUG. Splayed foot; S-shaped handle. Engr.: Hannah A Martin, script. H. 5 inches.
Mark: JOHN BURT, two lines, in cartouche.
Lent by R. T. Haines Halsey.



TYPES OF BEAKERS AND CUPS

NUMBERS 298, 482, 394, 506, 476, 347, 477, 264, 325, 460

285 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: Banvard, script. Diam. $4\frac{1}{4}$ inches.
Mark: I BURT, in rectangle. Lent by R. T. Haines Halsey.

286 TANKARD. Moulded rim, mid-band and base; moulded
domed lid with finial, scroll purchase; S-shaped handle
with drop, and button on whistle end. Engr.: J S H, on handle.
H. $7\frac{1}{2}$ inches.

Mark: JOHN BURT, two lines, in cartouche.

*Lent by Mrs. William H. Howard.

SAMUEL BURT

Born in Boston, 1724; died 1754. Son of John Burt

287 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: P R. H. $1\frac{7}{8}$ inches; Diam. $5\frac{1}{8}$ inches.

Mark: SAMUEL BURT, two lines, in cartouche.

Lent by George S. Palmer.

A. C.

288 TABLESPOON. Rounded bowl with rat-tail; trifid
handle end. Engr.: I C, on back of handle. L. $7\frac{3}{4}$ inches.

Mark: A C, in oval shield.

Lent by Hollis French.

W. S. C.

289 MUG. Splayed foot; double curved handle with acanthus
leaf. Engr.: S B R, script, in cartouche. H. $4\frac{1}{2}$ inches.

Mark: W S C, two lines, in oval.

*Lent by Theodore S. Woolsey.

290 MUG. Narrow foot; double curved handle with acanthus
leaf. Engr.: S B R, script, in cartouche. H. 4 inches.

Mark: W S C, two lines, in oval; N. York, in rectangle.

*Lent by Theodore S. Woolsey.

J. CLARKE

Worked in Newport, 1734

291 PORRINGER. Handle pierced in a key-hole. Engr.:
W L T. H. 2 inches; Diam. $5\frac{1}{4}$ inches.

Mark: I. Clarke, in long oval.

Lent by George S. Palmer.

E. COBB

Worked in Boston (?). Married by Samuel Sewall, in 1735, to Hannah Allen, "both of Walpole." Died prior to 1762

- 292 TANKARD. Moulded mid-band and base; moulded domed lid with finial, scroll purchase; S-shaped handle with drop, button on whistle end. Engr.: A L, on handle; Anna Leonard, on bottom. H. $7\frac{1}{2}$ inches.
Mark: E Cobb, in rectangle. Lent by Hollis French.

J. COBURN

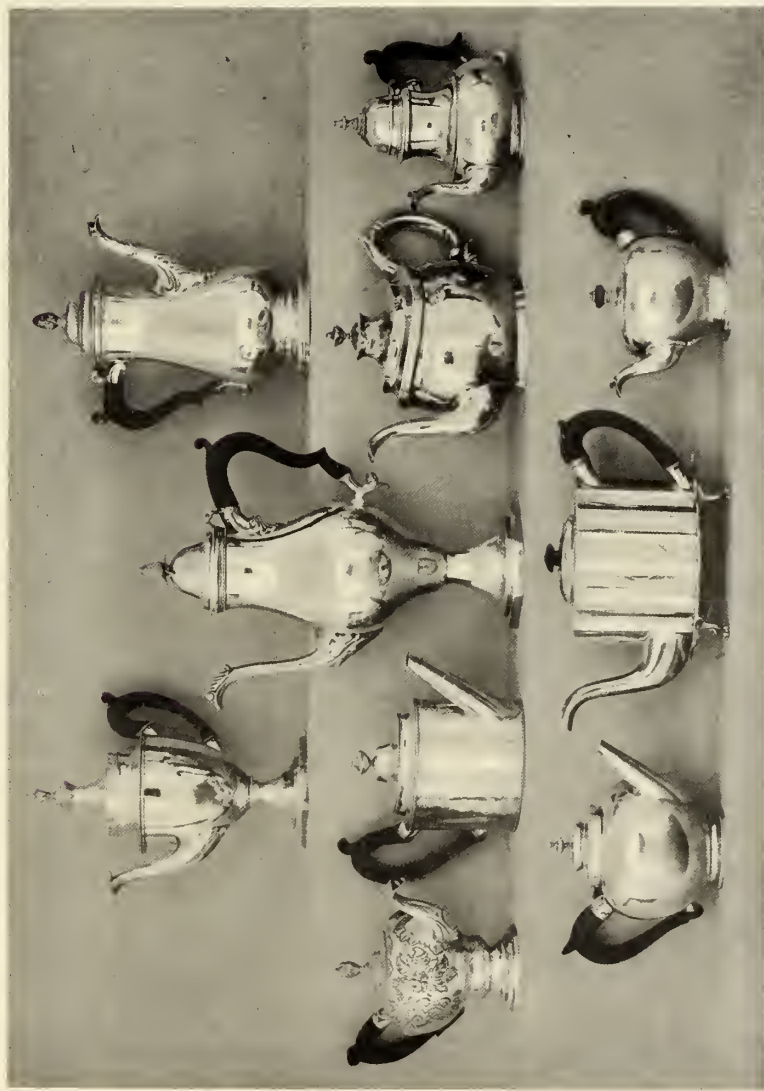
Born in Boston, 1725; died 1803. Third Sergeant of Artillery Company; Constable, 1753; silversmith "at the head of the Town Dock," 1750

- 293 CREAM PITCHER. Mug shaped with spout; splayed foot; S-shaped handle. H. $3\frac{1}{4}$ inches.
Mark: J. COBURN, in rectangle. Lent by Hollis French.
- 294 PORRINGER. Handle pierced in a key-hole pattern. Engr.: L B, script; M R H, 1826, script.
Mark: I C, in rectangle. Lent by R. T. Haines Halsey.
- 295 SHOE BUCKLE. Bright cutting. Engr.: M.VD B L. 2 inches.
Mark: I C, in rectangle. Lent by R. T. Haines Halsey.
- 296 TANKARD. Moulded rim, mid-band and base; moulded domed lid with spiral finial, scroll purchase; S-shaped handle with drop, button on whistle end. Engr.: Monogram M S C, script, on front. H. $8\frac{7}{8}$ inches.
Mark: J. COBURN, in rectangle. Lent by George S. Palmer.

JOHN CONY

Born in Boston, 1655; died 1722. Probably learned his trade from his brother-in-law, Jeremiah Dummer. Engraved plates for the first paper money used in America. Master of Paul Revere (Apollos Rivoire)

- 297 CUP. Moulded base; double curved handle. H. $3\frac{1}{4}$ inches.
Mark: I C, with crown above and a cony below, in shield.
Lent by Hollis French.



TYPES OF TEAPOTS AND COFFEE-POTS

NUMBERS 411, 404, 395, 265, 334, 344, 263, 509, 425, 378

PART III AMERICAN SILVER

298 PATEN. Reeded rim. Engr.: Townsend coat of arms.
Diam. 11 inches.

Mark: I C, with fleur-de-lis below, in heart-shaped shield.

*Lent by John Erving.

299 PORRINGER. Handle pierced in a geometric design,
serrated edge. Engr.: S T, script. Diam. 5 inches.

Mark: I C, with crown (?) above, in cartouche.

Lent by R. T. Haines Halsey.

300 TANKARD. Flat lid, serrated lip, leaf-shaped purchase;
S-shaped handle with wire moulding; flat whistle end.
Engr.: I K E, on bottom; Townsend coat of arms on side. H.
7 inches.

Mark: I C, with fleur-de-lis below, in heart-shaped shield.

*Lent by John Erving.

T. COVERLY

Worked about 1760

301 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: I Barr. H. 2 inches; Diam. $5\frac{7}{16}$ inches.

Mark: T. COVERLY, in rectangle.

Lent by George S. Palmer.

WILLIAM COWELL

Born in Boston, 1682; died 1736. Constable, Overseer of Shingles, Scavenger, and
Clerk of the Market. Mentioned in Annals of King's Chapel, 1728

302 PORRINGER. Handle pierced in urn and crown pat-
tern. Engr.: W E A. Diam. $5\frac{1}{4}$ inches.

Mark: W. Cowell, in cartouche. Lent by R. T. Haines Halsey.

303 TANKARD. Moulded mid-band and base; moulded
domed lid with spiral finial and scroll purchase; handle with
drop and button on whistle end. Engr.: Partridge coat of arms on
front; C S P, on handle. H. $8\frac{3}{4}$ inches. Mark: W C, with
star and two pellets above, and one below, in shaped shield.

Lent by R. T. Haines Halsey.

THE HUDSON-FULTON CELEBRATION

I. D.

304 TEASPOONS (4). Rib (much worn) on front of handle.
Engr.: J M S, on back of handle. L. $5\frac{1}{2}$ inches.
Mark: I D, with pellet above, in diamond.

Lent by R. T. Haines Halsey.

I. D.

305 TANKARD. Reeded base; round top, lid with serrated lip and purchase pierced with dolphins and mask; curved handle with wire and reeded hinge, rat-tail ending in roll, and mask on whistle end. Engr.: Later engraving of coat of arms with P G, on front (Peter Gratz). H. $7\frac{3}{4}$ inches; Diam. $5\frac{3}{4}$ inches.
Mark: I D, in small oval.

Lent by R. T. Haines Halsey.

T. DANE

Worked in Boston in 1773

306 SALT PAIL. Five reeded bands on body; twisted bail, hinged. Engr.: I. Tudor, on bottom. H. $1\frac{3}{4}$ inches; Diam. $2\frac{1}{4}$ inches.

Mark: T. DANE, in oval.

Lent by R. T. Haines Halsey.

JOHN DAVID

Son of Peter David; Goldsmith. Philadelphia, born 1736; died 1798

307 FLAGON. Mug-shaped body; moulded splayed foot; moulded domed lid with arched purchase; double curved handle with drop and shield on whistle end. Engr.: "THE GIFT OF THE HONOURABLE JOHN PENN ESQR. TO ST. PETER'S CHURCH AT LEWIS TOWN, JUNE 10 1773." H. 10 inches.

Mark: I. DAVID, in rectangle.

*Lent by St. Peter's Church, Lewes, Del.,
through Colonial Dames of Delaware.

308 CHALICE. Moulded band on stem and foot; moulded domed cover with spiral finial. Engr.: (Same as No. 307.) H. 12 inches.

Mark: I DAVID, in rectangle.

*Lent by St. Peter's Church, Lewes, Del.



TYPES OF BOWLS AND SUGAR BOWLS

NUMBERS 321, 502, 465, 517, 467, 341, 352, 380, 459

309 PATEN. Engr.: (Same as No. 307.) Diam. $10\frac{1}{2}$ inches.
Mark: J D, in oval.

*Lent by St. Peter's Church, Lewes, Del.

310 MUG. Splayed foot; double curved handle with acanthus leaf on top. Engr.: A F, script. H. 5 inches.

Mark: I DAVID, in rectangle. Lent by Herbert Dupuy.

E. DAVIS

Worked in Newburyport, 1775

311 MUG. Moulded mid-band; splayed foot; double curved handle with leaf on top and chased vine at sides. Engr.: Monogram P A A, on front. H. $7\frac{1}{16}$ inches.

Mark: E DAVIS, in rectangle, rampant lion in cartouche.

Lent by George S. Palmer.

JOHN AND TUNIS DENISE

Worked in New York, 1798

312 TEAPOT AND STAND. Teapot, oval; engraved bands at top and bottom; bell-shaped lid with pineapple finial; straight spout; straight handle sockets. Stand, oval, on four feet. Engr.: Monogram J M C, in shield on side. H. (including stand) $8\frac{1}{5}$ inches.

Mark: J & T. D, in rectangle; phœnix's head in rectangle; sheaf of wheat in rectangle. *Lent by Mrs. Edward G. Janeway.

313 SUGAR BOWL. Boat-shaped. (Belongs to set with No. 312.) Engr.: Monogram J M C, in shield. H. $8\frac{7}{8}$ inches.

Mark: J. & T. D, in rectangle; phœnix's head in rectangle; sheaf of wheat in rectangle. *Lent by Mrs. Edward G. Janeway.

314 CREAM PITCHER. Oval; turned-over lip; reeded strap handle. (Belongs to set with Nos. 312 and 313.) Engr.: J M C, in shield. H. $7\frac{3}{4}$ inches.

Mark: J. & T. D, in rectangle; phœnix's head in rectangle; sheaf of wheat in rectangle. *Lent by Mrs. Edward G. Janeway.

JOHN DIXWELL

Son of the regicide John Dixwell ; born in New Haven, 1680 ; died 1725.
Worked in Boston at the trade of a goldsmith

315 PATEN. Moulded rim ; trumpet foot. Engr.: W A T.
H. $1\frac{7}{8}$ inches ; Diam. $5\frac{3}{8}$ inches.
Mark: I D, in oval. *Lent by Mrs. John W. McBurney.

316 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: S G, on handle. Diam. $5\frac{1}{8}$ inches.
Mark: I D, in oval. Lent by R. T. Haines Halsey.

JEREMIAH DUMMER

Born in Boston, 1645 ; died in 1718. Bound to John Hull, 1659, apprentice eight years. Served as non-commissioned officer in the Artillery, as Selectman, Justice of the Peace, Treasurer of the County, Judge of one of the inferior courts, and as one of the Council of Safety in 1689.

317 PORRINGER. Handle pierced in a geometric pattern.
Engr.: C (B) (B) M B. Diam. $5\frac{1}{2}$ inches.
Mark: I D, with fleur-de-lis below, in heart-shaped shield.
Lent by R. T. Haines Halsey.

318 TANKARD. Reeded base ; flat lid with gadrooned step, serrated lip and double spiral purchase ; wire and reeded hinge, ribbed handle with rat-tail ending in roll, wrought handle plate. Engr.: W S S on bottom, "The Gift of Mrs. Mary Shurtleff to the Church of the South Parish in Portsmouth for the use of the Minister thereof for the Time Being." H. 6 inches.
Mark: I. D, with fleur-de-lis, in heart-shaped shield.
*Lent by South Parish, Portsmouth, N. H.,
through New Hampshire Colonial Dames.

CARY DUNN

Silversmith in New York for thirty-one years from 1765, when he was admitted as Freeman ; member of Gold and Silver Smiths' Society, 1786

319 SUGAR TONGS. Arms with interlaced branches pierced ; shell-shaped tips. Engr.: C A, in bright cut cartouche at end. L. $6\frac{3}{8}$ inches.
Mark: C DUNN, in rectangle. Lent by R. T. Haines Halsey.



TYPES OF PITCHERS NUMBERS 466, 372, 271, 500, 409, 390, 294, 442

320 TANKARD. Moulded base; flat lid with serrated lip and scroll purchase; double curved handle with drop. Engr.: Monogram J J B, in engraved circle on lid. H. 7 inches. Mark: C. DUNN, in rectangle. Lent by R. T. Haines Halsey.

DANIEL DUPUY

Born 1719; died 1807. Brother-in-law of John David, his partner. After death of David (1798), Daniel continued the business in Philadelphia, and was followed by his son, Daniel Dupuy, Jr.

321 SUGAR BOWL. Pear-shaped; beading on rim and base of foot; cover with beaded mid band and pineapple finial. Engr.: Monogram G B, in script. H. 8 inches; Diam. 14 inches. Mark: D D, in rectangle. Lent by R. T. Haines Halsey.

322 SUGAR TONGS. Arms pierced and chased; shell-shaped tips. Engr.: Monogram E G, script, in bright engraved cartouche. L. 5½ inches. Mark: D D, in rectangle. Lent by R. T. Haines Halsey.

E. & I.

Second quarter of Eighteenth Century

323 LADLE. Bowl in form of shell; stem ending in scroll with drop in leaf form (Onslow pattern). Engr.: Z H H (Hoffman). L. 13¼ inches. Mark: E & I, in rectangle. Lent by R. T. Haines Halsey.

I. E.

TANKARD. (See Parker, No. 421.) Mark: I E and I A, in cartouche, and D. PARKER in rectangle on lid.

JOHN EDWARDS

Born in Boston, 1687; died 1743. Was a man of education and was active in the Artillery Company

324 MEASURE. Moulded top, mid band, and base; S-shaped handle. Engr.: F R G, on handle. H. 4⅙ inches. Mark: I E, in cartouche. Lent by George S. Palmer.

SAMUEL EDWARDS

Son of John Edwards; worked in Boston, 1762 to 1765

325 CUP. Moulded base; S-shaped handle. Engr.: K D, on bottom. H. $2\frac{7}{8}$ inches.

Mark: S E, crown above and fleur-de-lis below, in shield.

Lent by Hollis French.

326 MUG. Splayed foot; double curved handle. Engr.: B S W, on bottom. H. $5\frac{1}{4}$ inches.

Mark: S E, crown above and fleur-de-lis below, in shield.

Lent by R. T. Haines Halsey.

GARRETT EOFF

Worked in New York, 1805; born about 1785, died 1850

327 ALMS BASIN. Moulded inner and outer rim. Engr.: Trinity Church 1824. Diam. 13 inches.

Mark: G. EOFF, in rectangle.

Lent by Trinity Church Corporation.

328 FLAGON. Moulded rim and base; moulded flat top lid with open, serrated purchase; S-shaped handle. Engr.: Trinity Church 1824. H. 11 inches.

Mark: G. Eoff, in rectangle.

Lent by Trinity Church Corporation.

329 CHALICE WITH COVER. Moulded trumpet foot. Cover with trumpet foot. Engr.: Trinity Church 1824. H. $7\frac{3}{4}$ inches.

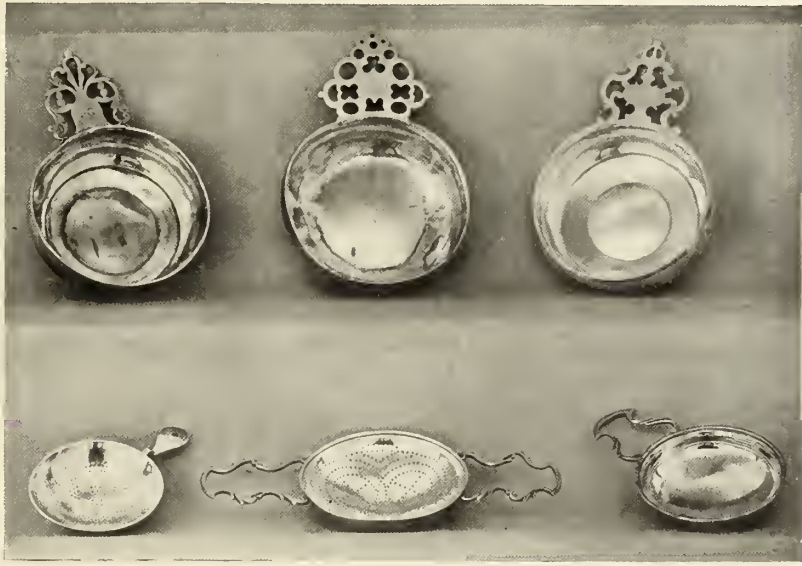
Mark: G. Eoff, in rectangle.

Lent by Trinity Church Corporation.

330 CREDENCE PATEN. Moulded rim; moulded trumpet foot. Engr.: Trinity Church 1824. Diam. $9\frac{3}{4}$ inches.

Mark: G. Eoff, in rectangle.

Lent by Trinity Church Corporation.



TYPES OF PORRINGERS AND STRAINERS

NUMBERS 316, 317, 302, 423, 280, 517, 300

331 COFFEE POT. Melon-shaped; shoulder richly chased; four ball and claw feet with leaf on body of pot; domed lid with repoussé and chased clusters and leaves; finial a bunch of grapes; curved spout with animal head; heavy acanthus leaves on handle. Engr.: Crest, with stag rampant. H. 11 inches; W. $10\frac{1}{2}$ inches.

Mark: G. EOFF, in rectangle. Lent by Hon. A. T. Clearwater.

332 SUGAR BOWL. (Belongs to set with No. 331.) Ring handles dropping and fitting over lions' heads. H. 8 inches; Diam. 8 inches.

Mark: G. EOFF, in rectangle. Lent by Hon. A. T. Clearwater.

333 CREAM PITCHER. Barrel-shaped; foot band chased with sheaves of wheat; turned-over lip; S-shaped handle. H. $3\frac{7}{8}$ inches.

Mark: G. EOFF, in rectangle. Lent by George S. Palmer.

CHARLES FARIS

Worked in Boston (?) about 1790

334 COFFEE POT. Pear-shaped, beading around rim and foot; urn-shaped lid with pineapple finial; curved spout with leaves on base and mouth; curved handle sockets, lower one restored. Engr.: Halsey crest, in cartouche. H. $14\frac{1}{2}$ inches.

Mark: C's Faris, script, in oblong oval.

Lent by George S. Palmer.

335 CREAM PITCHER. Urn-shaped, beading around rim and foot; turned-over lip, long strap handle. (Belongs to set with No. 334.) Engr.: Halsey crest, in cartouche. H. $7\frac{1}{8}$ inches.

Mark: Chas. Faris, script, in oblong oval.

Lent by George S. Palmer.

336 SUGAR BOWL. (Belongs to set with Nos. 334 and 335.) Engr.: Halsey crest, in cartouche. H. $10\frac{1}{4}$ inches.

Mark: C's Faris, script, in oblong oval.

Lent by George S. Palmer.

RUFUS & HENRY FARNAM

Mentioned in Boston directories from 1790 to 1818

337 BOWL. Moulded mid-band; stepped base. Engr.: A S, on bottom; Banvard, script, on sides. H. $3\frac{5}{8}$ inches; Diam. $6\frac{7}{8}$ inches.

Mark: H. FARNAM (last letter obliterated).

Lent by George S. Palmer.

338 SUGAR BOWL. Boat-shaped; splayed foot; two square strap handles. Engr.: A W to A W, script, on side. H. $5\frac{1}{2}$ inches.

Mark: R & H Farnam, in rectangle.

Lent by Hollis French.

WILLIAM G. FORBES

Admitted as Freeman, New York, 1773; name appears in first New York Directory, 1786, under notice of meeting of Gold and Silver Smiths' Society; member of Mechanics' Institute, 1802.

339 BOWL. Round with four flutings; flat foot. Engr.: Monogram R H W, script, on side. H. $4\frac{3}{4}$ inches; Diam. $6\frac{1}{4}$ inches.

Mark: W G Forbes, in oblong; eagle's head in oval; sheaf of wheat in rectangle.

Lent by R. T. Haines Halsey.

340 LADLE. Oval bowl. Engr.: Monogram I M H, script, on front of handle. L. 14 inches.

Mark: W G Forbes, in rectangle. Lent by Hon. A. T. Clearwater.

341 SUGAR BOWL. Urn shape, fluted; cover with urn finial. Engr.: Monogram R H W, script. H. 9 inches; Diam. $6\frac{7}{8}$ inches.

Mark: W G Forbes, in oblong; eagle's head in oval; sheaf of wheat in rectangle.

Lent by R. T. Haines Halsey.

342 SUGAR BOWL. Oval with bands of bright cutting; two scroll handles with ring drops; trumpet-shaped cover with



TYPES OF SMALL OBJECTS NUMBERS 371, 403, 413, 384, 479, 512, 430, 461, 273, 350, 469, 516, 419, 407, 416

urn-shaped finial. Engr.: Crest, in cartouche. H. $6\frac{7}{8}$ inches.
 Mark: W G FORBES, script, in rectangle; eagle's head in oval.
 Lent by William H. Wentworth.

343 SUGAR TONGS. Acorn-shaped tips. Engr.: same
 crest as No. 342. L. 7 inches.
 Mark: W G Forbes, script, in rectangle.
 Lent by William H. Wentworth.

344 TEAPOT. Oval with chased bands; domed lid with urn
 finial; curved spout; double curved silver handle. Engr.:
 S P O, script, on each side. H. $7\frac{5}{8}$ inches.
 Mark: W G Forbes, in rectangle; eagle's head in oval; C (?), in
 oval. *Lent by Miss Susan Ludlow Gould.

345 TEASPOONS (6). Bright cut cartouche and drop o.
 front of handle; ridge on back of handle. Engr.: G F,
 script, in cartouche on front of handle. L. $5\frac{1}{2}$ inches.
 Mark: W G Forbes, in rectangle. Lent by R. T. Haines Halsey.

I. G.

Last quarter of Eighteenth Century

346 SUGAR BOWL. Urn-shaped with beaded rim and base;
 cover with beaded rim and pineapple finial. Engr.: S S H,
 on bottom. H. $8\frac{1}{2}$ inches; Diam. $4\frac{5}{8}$ inches.
 Mark: I G, in oval. Lent by R. T. Haines Halsey.

R. G.

347 BEAKER. Engr.: Ecclesiastic mark I H S, on bottom.
 H. $3\frac{3}{8}$ inches.
 Mark: R G, in rectangle. *Lent by Mrs. William H. Howard.

JOHN GIBBS

Of Providence, born 1798

348 TABLESPOON. Bright cut edges; shell ornament on
 bowl. Engr.: L S H, on front of handle. L. 8 inches.
 Mark: J GIBBS, in rectangle. Lent by R. T. Haines Halsey.

JOHN GLIDDEN

Goldsmith and shipwright in Boston as late as 1750. Daughter had previously married William Burt, son of John Burt, silversmith

349 TANKARD. Moulded rim, mid-band, and base; flat lid with serrated lip, scroll purchase; S-shaped handle with drop, button on whistle end. Engr.: Bell coat of arms, on front. H. $7\frac{3}{4}$ inches.

Mark: I G, with crown above and fleur-de-lis below, in shield.

Lent by George S. Palmer.

PHILIP GOELET

Admitted as Freeman, New York, 1731

350 PEPPER POT. Moulded mid-band; splayed foot. Engr.: C I B. H. $4\frac{1}{2}$ inches; Diam. 3 inches.

Mark: P G, in circle.

Lent by R. T. Haines Halsey.

R. GREENE

Worked in Boston, 1729

351 MUG. Moulded rim; splayed foot; S-shaped handle. Engr.: E L, on bottom; H, on front. H. 5 inches.

Mark: R GREENE, in irregular rectangle.

Lent by Hollis French.

WILLIAM GRIGG

Admitted as Freeman, New York, 1765. Died after 1779

352 SUGAR BOWL. Boat-shaped, engraved border around rim and moulding of foot; cartouche on each side. H. $6\frac{1}{16}$ inches; Diam. 6 inches.

Mark: Grigg, script, in irregular rectangle.

Lent by R. T. Haines Halsey.

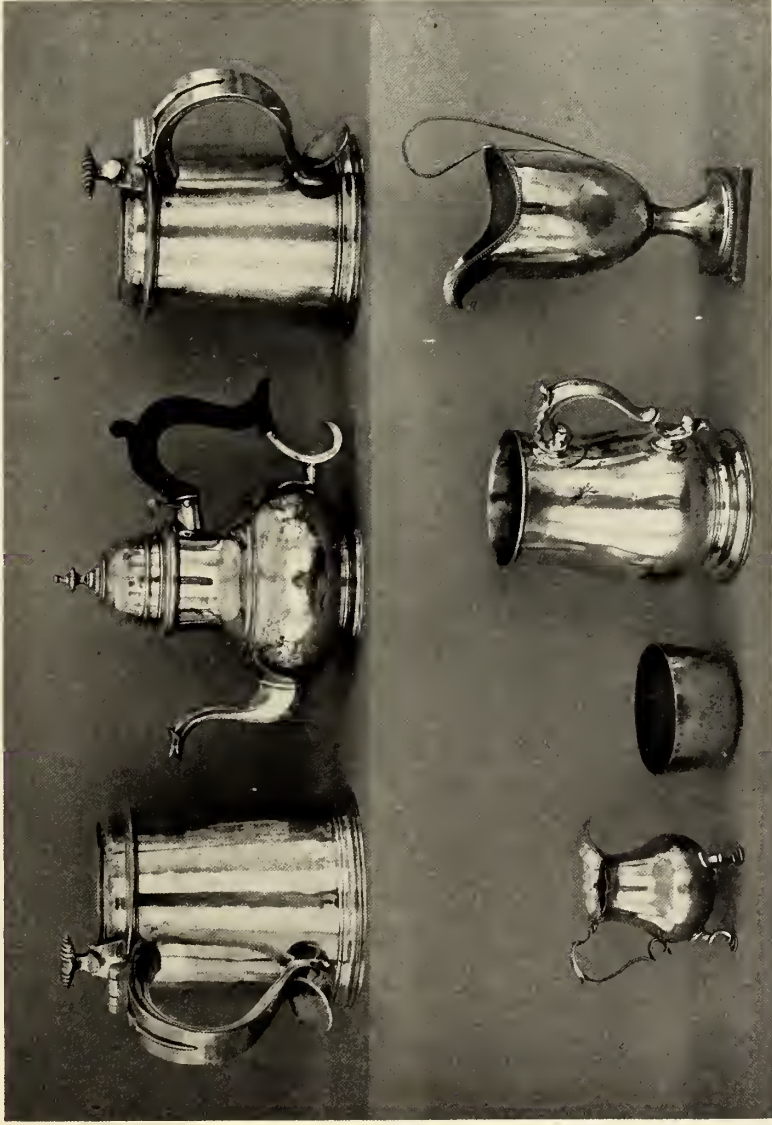
CÆSAR GRISELM

Accompanied William Penn to Philadelphia, was working about 1700

353 TABLESPOON. Rounded bowl with beaded rat-tail; trifid handle end. Engr.: TR E E, on back of handle. L. $8\frac{1}{4}$ inches.

Mark: C G, in heart-shaped shield.

Lent by R. T. Haines Halsey.



WORK OF NEW YORK SILVERSMITHS

NUMBERS 267, 263, 262, 261, 264, 272, 271

H. & M.

Second half of Eighteenth Century

- 354 TANKARD. Moulded base; flat lid with scalloped lip, scroll purchase; double curved handle with drop. Engr.: Monogram G. W. V. S., script, on front; Monogram W M V S, script, richly chased on top. H. $7\frac{5}{8}$ inches; Diam. $5\frac{1}{4}$ inches. Mark: H & M, in rectangle. Lent by R. T. Haines Halsey.

P. H.

- 355 BOWL. Moulded rim and splayed foot. Originally a silver tankard brought by Helmanus Wiltbank to Lewis, Del., about 1650; beaten into its present shape while the property of Isaac Wiltbank, grandson of Helmanus. H. $3\frac{3}{4}$ inches. Mark: P H, in rectangle.

*Lent by Robert G. Houston, through the Colonial Dames of Delaware.

R. H.

- 356 WASHINGTON BEAKER. Engr.: Monogram G M W, in script; Washington crest on opposite side. Modern engraving states: "The gift of Mrs. Washington to her granddaughter Eliza Parke Custis, after the father of his family and his country was no more." On bottom: "Presented to John Selden by Geo. R. Goldsborough and his wife Eleanor Rogers Goldsborough, granddaughter of Eliza Parke Custis, in token of their friendship and esteem, 1892." H. $3\frac{5}{8}$ inches. Mark: R H (or R), in rectangle.

*Lent by Miss Nannie Randolph Heth, through the Colonial Dames, District of Columbia.

T. H.

- 357 TANKARD. Moulded rim and base; flat lid with serrated lip, open purchase; S-shaped handle with moulded drop and moulded whistle end. Engr.: Broome coat of arms, on front; Monogram S P B, engraved on top. H. $7\frac{1}{2}$ inches. Mark: T H, script, in long oval. Property of the Museum.

T. H.

358 WINE LABELS (5). Shaped; pierced and flat chased; chains attached. Engr.: MOUNTAIN, PORT, MADEIRA, OLD HOCK and CLARET. H. $1\frac{1}{4}$ inches; W. $2\frac{1}{8}$ inches.

Mark: T H, in rectangle.

Lent by R. T. Haines Halsey.

JABEZ HALSEY

Gave up his trade in New York in 1797 for a position in the Custom House

359 TEAPOT. Oval; beading on rim and moulded base, richly engraved with garlands and ribbons; pineapple finial; curved spout; curved handle sockets. Engr.: Monogram J J B, in medallion on side. H. 7 inches.

Mark: I. HALSEY, in rectangle. Lent by R. T. Haines Halsey.

THOMAS HAMERSLY

Worked in New York, 1756

360 SALVER. Moulded and scalloped rim; three scroll feet. Engr.: I M I, on bottom. H. $1\frac{3}{4}$ inches; Diam. $12\frac{1}{2}$ inches.

Mark: T H, in rectangle.

Lent by R. T. Haines Halsey.

361 TANKARD. Moulded base; flat lid with serrated lip, scroll purchase; double curved handle with rat-tail. Spout added. Engr.: Monogram V A D, script, on lid. H. $7\frac{3}{4}$ inches. Mark: T H, in rectangle. *Lent by Miss Douw.

G. HANNERS

Born in Boston, 1706

362 SPOUT MUG WITH COVER. Moulded rim; splayed foot; curved spout; S-shaped handle; domed cover with knob finial. Engr.: P M P, on bottom. H. $5\frac{3}{8}$ inches.

Mark: GHANNERS, in rectangle. Lent by George S. Palmer.



WORK OF NEW YORK SILVERSMITHS NUMBERS 333, 331, 332, 320, 319, 314, 313, 312

W. B. HEYER

Name entered in New York directories, 1815 to 1827

363 TEAPOT. Oblong urn-shaped; elaborately chased border; four ball feet; domed cover with large oblong finial; double curved handle with leaf on top. H. $11\frac{1}{4}$ inches.
Mark: W B Heyer, in rectangle; H & N, in oblong.

Lent by R. T. Haines Halsey.

364 SUGAR BOWL. (Belongs to set with No. 363.) H. $9\frac{3}{4}$ inches; Diam. $7\frac{7}{8}$ inches.
Mark: W. B. Heyer, in rectangle; H & N, in oblong.

Lent by R. T. Haines Halsey.

365 CREAM PITCHER. (Belongs to set with Nos. 363 and 364.) H. $7\frac{3}{4}$ inches.
Mark: W. B. Heyer, in rectangle; H & N, in oblong.

Lent by R. T. Haines Halsey.

WILLIAM HOMES

Born 1717; died in 1783. Son of Captain Robert Homes of Martha's Vineyard, who married Benjamin Franklin's sister Mary. Worked in Boston and was known as "the honest goldsmith." Captain of the Artillery Company in 1765

366 TABLESPOONS (2). Long oval bowl with shell and drop; rib on front of handle. Engr.: E P 1757, on back of handle. L. $7\frac{3}{4}$ inches.

Mark: HOMES, italic capitals, in rectangle.

Lent by Hollis French.

367 TABLESPOONS (2). Same as No. 366.

Lent by R. T. Haines Halsey.

368 TABLESPOON. Handle with trifid end; rat-tail on bowl. Engr.: I R C, on back of handle. L. $7\frac{1}{2}$ inches.

Mark: W HOMes, in rectangle.

Lent by Hollis French.

JOHN HULL

Born in Leicestershire, England, 1624; arrived in Boston in 1635; admitted to be a Freeman in 1649; died in 1683. He was appointed the first Mint-master of Massachusetts in 1652, and, with Robert Sanderson as his partner, continued for thirty years to coin the Pine-tree shillings. He was also Town Treasurer in 1660, Representative from Wenham in 1668, and Treasurer of the Colony in 1676. Hull's wealth also allowed him to serve as banker for the community.

369 CAUDLE CUP. Band of conventionalized tulips in granulated work; two S-shaped handles. Engr.: W D T, on bottom; Wentworth arms on side. H. 2 inches; Diam. 3 inches. Mark: I H with fleur-de-lis (?) below, in heart-shaped shield; and (?) R S (Robert Sanderson) in sun above, in shaped shield.

Lent by William H. Wentworth.

RICHARD HUMPHREY

Worked in Philadelphia, 1771 to 1788

370 MUG. Splayed foot; double curved handle with leaf on top. Engr.: T H S, on bottom. H. 5 $\frac{1}{16}$ inches. Mark: R Humphrey, script, in rectangle.

Lent by George S. Palmer.

JACOB HURD

Born 1702; died 1758; known in Boston as "Captain," from his long service in the Military Company. Succeeded by his son Nathaniel (1729-1777), who, however, became more famous as an engraver on copper.

371 BRAZIER. Moulded inner rim; two bands of piercing; tripod with hooped feet and scrolls at top; handle socket. Engr.: L H, in bottom; Henchman coat of arms on side. H. 3 $\frac{3}{4}$ inches; Diam. 6 $\frac{1}{4}$ inches.

Mark: I HURD, in cartouche. Lent by George S. Palmer.

372 CREAM PITCHER. Tumbler-shaped body with repoussé and flat engraving showing house and ships; serrated rim with turned-over lip; three cabriole legs; double curved handle. Engr.: B I, on bottom; arms of Benjamin Johnson, of Marblehead, flat-chased on front. H. 4 inches.

Mark: HURD, in rectangle. Lent by R. T. Haines Halsey.



WORK OF NEW YORK SILVERSMITHS NUMBERS 360, 361, 350, 352, 359

373 MOTE SPOON. Pierced bowl; tongue with engraved heart; pointed handle. L. $5\frac{3}{4}$ inches.
Mark I H, in rectangle. Lent by R. T. Haines Halsey.

374 PORRINGER. Handle pierced in a key-hole pattern. Engr.: C W (M?) C, script, on handle. Diam. 5 inches.
Mark: HURD, in rectangle. Lent by R. T. Haines Halsey.

375 PORRINGER. Handle pierced in a key-hole pattern. Engr.: M M C, on handle. H. 2 inches; Diam. $5\frac{1}{2}$ inches.
Mark: I HURD, in cartouche. Lent by George S. Palmer.

376 SUGAR SCISSORS AND TONGS. Shell-shaped tips. Engr.: N L. H. $4\frac{7}{8}$ inches.
Mark: HURD, in rectangle. Lent by Hollis French.

377 TANKARD. Moulded mid-band and base; moulded domed lid with knob finial and scroll purchase; S-shaped handle with drop, mask on whistle end. Spout added. Engr.: S S W, on handle. H. $8\frac{1}{2}$ inches.
Mark: I HURD, in cartouche; Hurd, in rectangle, on lid.
Lent by R. T. Haines Halsey.

378 TEAPOT. Round body; splayed foot; shoulder chased with foliage and masks; curved spout with drop at base, straight handle sockets; lid, flush with shoulder, has wooden finial. Engr.: Pepperrell arms, on side; R. B, on bottom. H. $5\frac{1}{4}$ inches.
Mark: I HURD, in cartouche. Lent by R. T. Haines Halsey.

ISAAC HUTTON

Worked in Albany, 1790-1810. Treasurer of the Albany Mechanics' Society. Died 1855

379 CUP. Barrel sides. Engr.: Isaac D. Verplank Witbeck 1863. H. $3\frac{1}{2}$ inches; Diam. 3 inches.
Mark: HUTTON, in rectangle; eagle's head in oval.
Lent by Hon. A. T. Clearwater.

380 SUGAR BOWL. Irregular oval; beading around rim; engraved bands; stepped base; domed cover with double urn finial. Engr.: Monogram H M T E, in shield. H. $7\frac{1}{4}$ inches.

Mark: HUTTON, in rectangle.

*Lent by Mrs. William Robison.

381 TEASPOONS (6). Bright cut cartouche and drop on front of handle. Engr.: T C C, in cartouche, on front of handle. L. $5\frac{1}{4}$ inches.

Mark: HUTTON, in rectangle. Lent by R. T. Haines Halsey.

W. I.

382 TABLESPOON. Rat-tail on bowl; rib on front of handle. Engr.: M Watkins, Sept 1 1749, on back of handle. L. 8 inches.

Mark: W I, in oval.

Lent by R. T. Haines Halsey.

C. C. K.

383 SALTCELLAR. Boat-shaped with engraved bands; trumpet foot. H. $2\frac{1}{2}$ inches; L. $3\frac{5}{8}$ inches.

Mark: C (?) C K, in rectangle; F (?), in oval.

Lent by Hon. A. T. Clearwater.

JACOB KUCHER

Worked in Philadelphia, 1811

384 CASSEROLE. Straight sides, moulded rim; engraved lines around handle socket. H. $2\frac{3}{8}$ inches.

Mark: I KUCHER, in rectangle. Lent by George S. Palmer.

I. L.

Third quarter of the Eighteenth Century

385 MUG. Splayed foot; double curved handle with leaf on top. H. $4\frac{3}{4}$ inches.

Mark: I L, in oval.

Lent by R. T. Haines Halsey.



WORK OF NEW YORK SILVERSMITHS

NUMBERS 380, 379, 394, 414, 415, 381, 423, 416, 413

KNIGHT LEVERETT

Born in Boston, 1703; died in 1753. Grandson of Governor Leverett; Third Sergeant of the Artillery Company in 1736; Scavenger 1742, 1745, 1748

386 MUG. Splayed foot; S-shaped handle. Engr.: I D W, on handle; F H W, script, on front; coat of arms on side. H. $5\frac{3}{4}$ inches.

Mark: K. Leverett, in rectangle.

*Lent by Miss Alice Wolcott, through
Connecticut Colonial Dames of America.

387 TANKARD. Moulded mid-band and base; domed lid with finial and purchase ribbed on under side; S-shaped handle with mask on whistle end. Engr.: S P C, on handle. H. $7\frac{1}{4}$ inches.

Mark: K L, in rectangle.

*Lent by Theodore S. Woolsey.

LEWIS & SMITH

Worked in Philadelphia, 1811

388 TEAPOT. Oval; engraved moulding around rim; splayed foot; urn-shaped lid with urn-shaped finial; curved spout; curved handle sockets. Engr.: Monogram F A I, in wreath, on side. H. 8 inches; Diam. $6\frac{1}{2}$ inches.

Mark: Lewis & Smith, script, in irregular oval.

Lent by R. T. Haines Halsey.

389 SUGAR BOWL. Oval; diaper band around rim and base, moulded band near top; domed cover with urn finial; square strap handles. H. $6\frac{3}{4}$ inches; Diam. $7\frac{3}{4}$ inches.

Mark: Lewis & Smith, script, in irregular oval.

Lent by Hon. A. T. Clearwater.

390 PITCHER. Oval; diaper band around rim and base; moulded mid-bands; turned-over lip; square strap handle. H. 5 inches.

Mark: Lewis & Smith, script, in irregular oval.

Lent by Hon. A. T. Clearwater.

JOSEPH LORING

Born in Boston, 1743. Mentioned in Boston directories, 1796 to 1813.
Served as an officer in Crane's regiment

- 391 CUP. Barrel-shaped. Engr.: Monogram I B; Monogram A R B. H. $3\frac{1}{2}$ inches; Diam. $2\frac{3}{4}$ inches.
Mark: J. Loring, in oblong cartouche.

Lent by R. T. Haines Halsey.

- 392 MUG. Splayed foot; double curved handle with leaf on top. Engr.: Crest, lion rampant.
Mark: J. Loring, in oblong cartouche.

Lent by R. T. Haines Halsey.

- 393 TABLESPOON. Engr.: Monogram I E B, on front of handle. L. $9\frac{1}{4}$ inches.
Mark: J. Loring, in oblong cartouche.

Lent by R. T. Haines Halsey.

JOHN BURT LYNG

Admitted as Freeman, New York, 1761

- 394 BEAKER. Bell-shaped; moulded base; engraved border. Engr.: M D P, on bottom. H. $4\frac{1}{2}$ inches.
Mark: LYNG, in rectangle; and N. YORK, in rectangle.

Lent by Mrs. F. J. de Peyster.

JOHN MOULINAR

Admitted as Freeman, New York, 1744, and was working in 1761

- 395 TEAPOT. Pear-shaped, richly flat-chased; splayed foot; domed lid with flower and leaf finial; curved spout. Engr.: I H C. H. 8 inches.
Mark: I M, in rectangle.

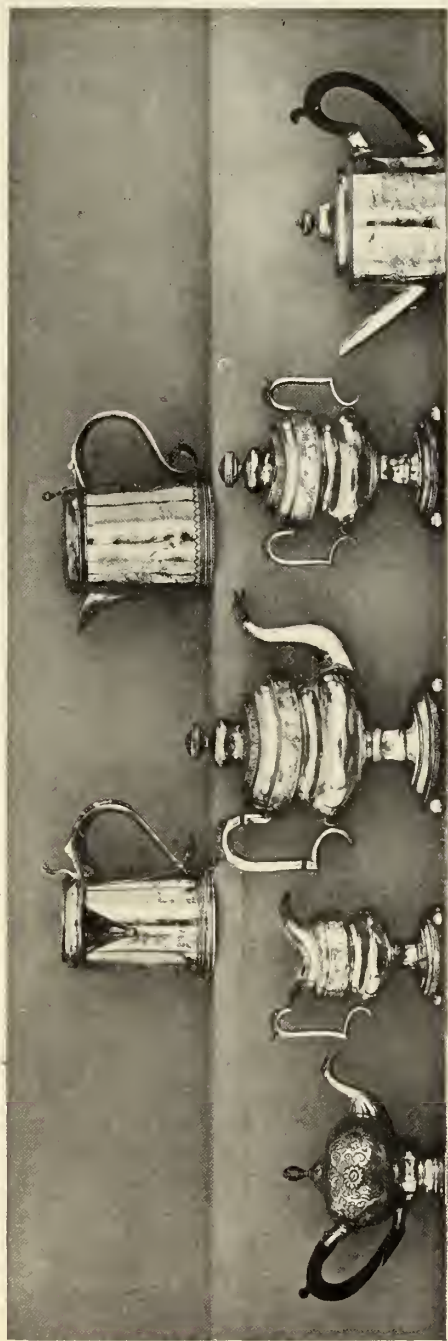
Lent by R. T. Haines Halsey.

I. M.

(Perhaps Joseph Moulton who was working in Newburyport, Mass., about 1765)

- 396 STRAINER. Pierced in daisy pattern; hook and flat handle. Diam. $5\frac{3}{4}$ inches.
Mark: I M, in rectangle.

Lent by R. T. Haines Halsey.



WORK OF NEW YORK SILVERSMITHS

NUMBERS 255, 270, 395, 365, 363, 364, 365, 275, 269, 486, 500

JOHN McMULLIN

Mentioned in Philadelphia directory, 1796

397 TEAPOT. Urn-shaped, fluted with reeded bands and engraved borders; trumpet-shaped foot; curved spout; straight handle sockets; urn-shaped cover with finial. Engr.: Monogram S S I, in wreath. H. $14\frac{3}{4}$ inches.
Mark: I. McMullin, in rectangle. Lent by George S. Palmer.

398 COFFEE POT. (Belongs to set with No. 397.) H. $11\frac{1}{4}$ inches.
Mark: I. McMullin, in rectangle; and I. M, on each side of it.
Lent by George S. Palmer.

399 SUGAR BOWL. (Belongs to set with No. 397.) H. $10\frac{1}{2}$ inches.
Mark: I. McMullin, in rectangle. Lent by George S. Palmer.

400 BOWL. (Belongs to set with No. 397.) H. $5\frac{5}{16}$ inches.
Mark: I. McMullin, in rectangle. Lent by George S. Palmer.

401 CREAM PITCHER. (Belongs to set with No. 397.) Turned-over lip; curved reeded strap handle. Engr.: Monogram S S I, in wreath. H. $7\frac{3}{8}$ inches.
Mark: I. McMullin, in rectangle. Lent by George S. Palmer.

402 TABLESPOONS (6). Bright cut engraving on handle. Engr.: Monogram W R C, in cartouche, on front of handle. L. $9\frac{5}{8}$ inches.
Mark: I. McMullin, in rectangle. Lent by George S. Palmer.

J. B. MERICK

403 PLATE. Rim and centre engraved with flower and scroll design. H. $8\frac{7}{8}$ inches.
Mark: J. B. Merick, in rectangle. Lent by George S. Palmer.

SAMUEL MINOTT

Born in 1732; died 1803. Worked in Boston; Protestor 1774

404 COFFEE POT. Mug-shaped; splayed foot; domed top with pine-cone finial; curved spout, chased; curved handle sockets. Engr.: I F, on bottom. H. $11\frac{1}{8}$ inches.

Mark: Minott, script, in rectangle; M, script, in rectangle.

Lent by R. T. Haines Halsey.

405 MUG. Splayed foot; double curved handle with leaf on top. Engr.: "HARVARDINATIBUS Anno Domini MDCCLXX initiatis, Tertium sub ejus tutela annum agentibus, Hoc poculum acceptum. Refert JOSEPHUS WILLARD", in cartouche, on front; "Josephus Willard, Coll: Harv; tutor Cal: Septembris electus fuit Anno MDCCLXVI", on bottom. H. $5\frac{1}{4}$ inches.

Mark: Minott, script, in rectangle; M, script, in rectangle.

Lent by R. T. Haines Halsey.

406 TANKARD. Moulded rim, mid-band, and base; domed lid with spiral finial and scroll purchase; S-shaped handle with drop, button on whistle end. Engr.: "HARVARDINATIBUS Anno Domini MDCCLXX initiatis Tertium sub ejus tutela annum agentibus Hoc poculum acceptum Refert Josephus Willard," on front; "Josephus Willard, coll: Harv: tutor Cal: Septembris electus fuit Anno MDCCLXVI," on bottom. H. 9 inches.

Mark: Minott, script, in rectangle; and M, script, in rectangle.

*Lent by Miss Susanna Willard.

407 SALTCELLAR (2). Round, with scalloped rim; three hoofed feet. Engr.: W R C, on bottom. H. $1\frac{1}{4}$ inches.

Mark: Minott, script, in rectangle. Lent by George S. Palmer.

NATHANIEL MORSE

Died in Boston, 1748. Engraved in 1731 the rare portrait of Mathew Henry

408 MUG. Splayed foot; double curved handle with ribbed scroll on top. H. $4\frac{1}{2}$ inches.

Mark: N M, in rectangle.

Lent by R. T. Haines Halsey.

WILLIAM MOULTON, THIRD

Was working in Newburyport, Mass., about 1805

409 CREAM PITCHER. Four double perpendicular grooves; flat rim; flat strap handle. Engr.: Monogram A H, script, on front. H. 5 inches.

Mark: W MOULTON, in rectangle.

Lent by R. T. Haines Halsey.

410 PORRINGER. Handle pierced in a key-hole pattern. Engr.: Monogram D A, script, on handle. Diam. $5\frac{3}{4}$ inches.

Mark: MOULTON, in rectangle.

Lent by R. T. Haines Halsey.

JAMES MUSGRAVE

Mentioned in Philadelphia directories of 1797, 1808, and 1811

411 COFFEE POT. Urn-shaped, trumpet foot with square base; open railing around top; curved spout; straight hand sockets; urn-shaped cover; beading at all joints. H. 11 $\frac{3}{4}$ inches.

Mark: (obliterated), in rectangle. Lent by George S. Palmer.

412 TEAPOT. (Part of set with No. 411.) H. 11 inches.

Mark: (obliterated), in rectangle. Lent by George S. Palmer.

MYER MYERS

Admitted as Freeman, New York, 1746; active until 1790; President New York Silversmiths' Society, 1786

413a COFFEE POT. Pear-shaped, with moulded rim and splayed foot; moulded domed lid with floral finial; curved spout with leaf form on mouth and cartouche at base; scroll handle sockets. Engr.: Coat of arms (monogram and inscription modern). H. 10 $\frac{1}{2}$ inches.

Mark: Myers, script, in shaped oblong.

*Lent by Miss Susan M. Ludlow Gould.

413 DOUBLE CUP. Moulded body and cup cover. H. $4\frac{1}{8}$ inches; Diam. $4\frac{1}{4}$ inches.

Mark: Myers, script, in shaped oblong, on each cup.

Lent by Mrs. Pierre Macdonald.

414 MUG WITH COVER. Splayed foot; S-shaped handle with shell where it joins the body; cover with pine-cone finial. Engr.: Myer Myers; monogram A L, and crest. H. $6\frac{7}{8}$ inches.

Mark: Myers, script, in shaped oblong.

Lent by R. T. Haines Halsey.

415 TANKARD. Moulded base; flat lid with serrated lip and scroll purchase; double curved handle with drop. Engr.: R M H, on handle; Livingston coat of arms; (modern engraving) "Robert and Mary Thong Livingston married 1731." H. $7\frac{1}{2}$ inches.

Mark: Myers, script, in shaped oblong.

*Lent by Mrs. Francis B. Austin.

JOSEPH NEWKIRKE

Worked in New York about 1716

416 PAP-BOAT. Smooth rim and shaped lip. L. $5\frac{1}{4}$ inches.

Mark: I N, in oval.

Lent by R. T. Haines Halsey.

I. O.

417 SUGAR SCISSORS (about 1720). Arms in geometric forms; tips shell-shaped. L. 5 inches.

Mark: I : O, in oval.

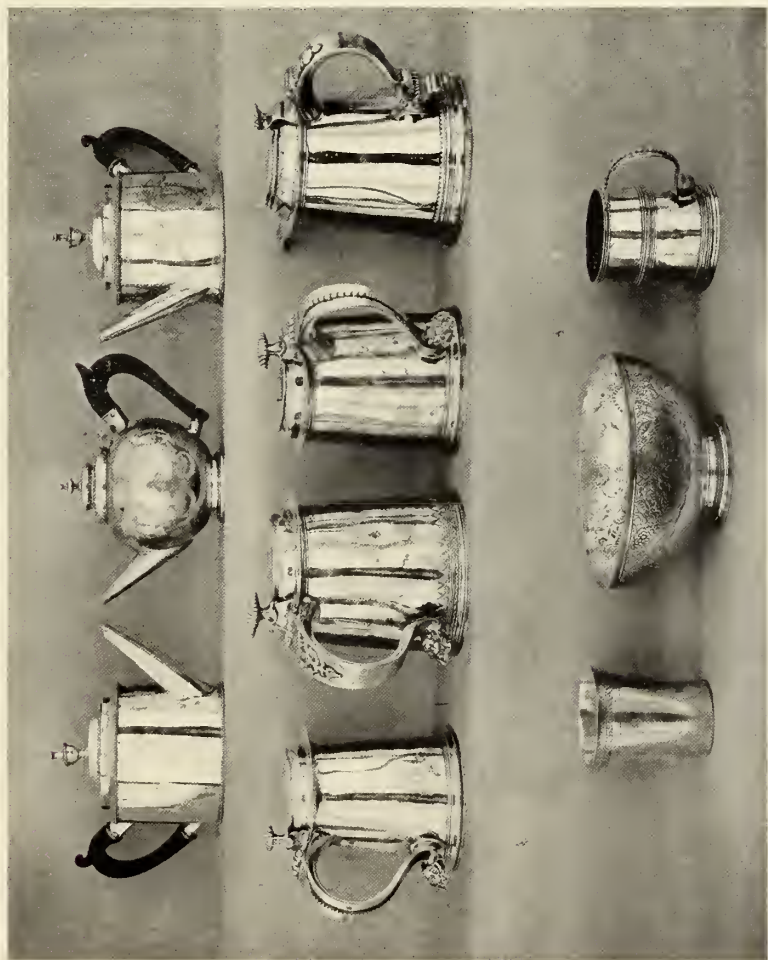
Lent by R. T. Haines Halsey.

JONATHAN OTIS

Worked in Newport, R. I., in 1750; had married in 1745; when the British captured Newport he moved to Middletown, Conn., but was active in aiding those made destitute by the war

418 MUG. Splayed foot; two double curved handles, with leaf on top. Engr.: B M M, on bottom. H. $5\frac{1}{4}$ inches.

Mark: J Otis, script, in rectangle. Lent by R. T. Haines Halsey.



WORK OF NEW YORK SILVERSMITHS

NUMBERS 508, 509, 507, 489, 487, 488, 481, 506, 490, 476

A. P.

- 419 SALTCELLAR. Moulded rim; three legs with hoofed feet. H. $1\frac{1}{2}$ inches.
Mark: A P, in oval. Lent by George S. Palmer.

W. S. P.

- 420 PITCHER. Can-shaped with spout; square strap handle. Engr.: I G, script, three times. H. $6\frac{1}{2}$ inches.
Mark: W S P, in rectangle. Lent by George S. Palmer.

DANIEL PARKER

Worked in Boston in 1763

- 421 TANKARD. Moulded rim and base; domed lid with moulded finial and scroll purchase; S-shaped handle with twisted support, wrought handle-plate, and drop with wire mouldings. Engr.: A M B, on handle. H. 8 inches.
Mark: D. PARKER, in rectangle on lid; I E, in cartouche, and I A, in cartouche, on side.

*Lent by Mrs. William H. Howard.

T. PARROTT

- 422 PORRINGER. Handle pierced with a key-hole pattern. Engr.: ORF to EAE, in script on handle. Diam. 5 inches.
Mark: T Parrott, in cartouche.
Lent by George S. Palmer.

E. PELLETRAU

Admitted as Freeman, New York, 1750

- 423 STRAINER. Pierced in daisy pattern; flat pear-shaped handle with hook. Diam. $3\frac{1}{2}$ inches.
Mark: E P, in rectangle. Lent by R. T. Haines Halsey.

SAUNDERS PITMAN

Born in 1732; died 1804. Worked in Providence

- 424 PITCHER. Oval body with moulded mid-band; turned-over lip; square moulded strap handle. H. 5 inches.
Mark: PITMAN, in rectangle. Lent by Hon. A. T. Clearwater.

THOMAS PONS

Mentioned in Boston directory, 1789 to 1796

425 TEAPOT AND STAND. Oval, fluted; engraved band at top and bottom; flat domed lid; curved spout; straight handle sockets. Stand has four claw and ball feet. Engr.: S, script, in cartouche on teapot and stand. H. $6\frac{3}{4}$ inches (including stand).

Mark: Pons, in rectangle.

*Lent by Theodore S. Woolsey.

P. QUINTARD

Admitted as Freeman, New York, 1731

426 TANKARD. Moulded base; flat lid with serrated lip and double scroll purchase; S-shaped ribbed handle, with flat whistle end. Engr.: L C V, on bottom; same doubled in script on lid; Gansevoort arms on front. H. $6\frac{3}{8}$ inches.

Mark: P Q, in rectangle.

Lent by Mrs. Abraham Lansing.

H. R.

427 MUG. Splayed foot; two double curved handles with leaf on top. H. $5\frac{1}{2}$ inches.

Mark: H R, in rectangle.

Lent by R. T. Haines Halsey.

I. R.

(Probably Joseph Richardson who worked in Philadelphia in 1730)

428 TABLESPOON. Rat-tail on bowl. Engr.: S A B, on back of handle. L. $8\frac{1}{4}$ inches.

Mark: I R, in oval.

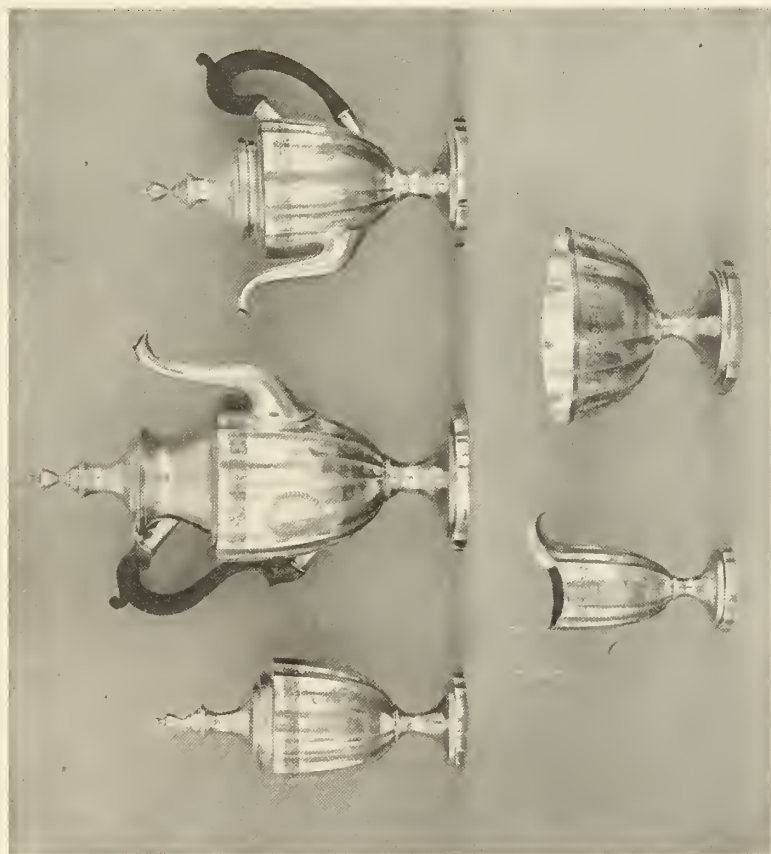
Lent by R. T. Haines Halsey.

I. R.

429 TEAPOT. Pear-shaped; engraving on flat shoulder; large splayed foot; domed lid with knob finial; fluted curved spout with acanthus leaf; upper handle socket with acanthus leaf, lower one curved. Engr.: Monogram I M E, script. H. 7 inches; Diam. $5\frac{3}{4}$ inches.

Mark: I R, in rectangle.

Lent by R. T. Haines Halsey.



WORK OF JOHN McMULLIN

PART III AMERICAN SILVER

I. R.

(Probably John Roylston who worked in Boston, 1770)

430 PEPPER CASTER. Bellied body; splayed foot; cap geometrically pierced; pointed finial. Engr.: P, script, in cartouche. H. $5\frac{5}{8}$ inches.

Mark: I R, in square.

Lent by R. T. Haines Halsey.

431 TABLESPOONS (6). Bowl with rat-tail and tongue; rib on front of handle. Engr.: I E HB, on back of handle. L. 8 inches.

Mark: I R, in square.

Lent by R. T. Haines Halsey.

I. R.

432 TANKARD. Moulded rim and base; moulded domed lid with scroll purchase; S-shaped handle with beaded rat-tail, and button on whistle end. Engr.: T R W, on handle. H. $6\frac{7}{8}$ inches.

Mark: I R, in oval.

Lent by George S. Palmer.

ANTHONY RASCH

Worked in Philadelphia, 1815

433 CREAM PITCHER. Square, with mid-band of basketwork; flowers and leaves engraved around rim and bottom; strap handle with ram's head, leaf forms above, acorn and oak leaves below; four claw and ball feet. H. 7 inches.

Mark: ANTY RASCH, in rectangle.

Lent by Hon. A. T. Clearwater.

434 COFFEE POT. (Belongs to set with No. 433.) Square, with shoulder band of basketwork; flowers and leaves engraved around rim and base; slightly domed lid with rose finial; curved spout with bird's head; squared handle with mask and leaf forms; four claw and ball feet. H. 10 inches.

Mark:—CH (only this remains).

Lent by Hon. A. T. Clearwater.

- 435** SUGAR BOWL. (Belongs to set with No. 433.) Square; basketwork around rim; band of flowers and leaves on base; four claw and ball feet; two handles with birds' heads, grape cluster, and ram's head below. H. $5\frac{1}{4}$ inches; W. $9\frac{3}{4}$ inches. Mark: none. Lent by Hon. A. T. Clearwater.

PAUL REVERE, SENIOR (Apollos Rivoire)

Born in Riancaud, France, 1702; died in Boston, 1754. At thirteen was apprenticed to John Cony; anglicized his name and established himself as silversmith in Boston in 1723

- 436** CUP. Moulded rim and base; curved handle. Engr.: K. W. 1800; D. W. Gannett, 1847; J. A. G. 1820; all in script. H. $3\frac{1}{4}$ inches. Mark: P. REVERE, in rectangle.

Lent by R. T. Haines Halsey.

- 437** TEASPOONS (2). Anthemion and tongue on bowl; ridge on front of handle. Engr.: R S R, on back of handle. L. $4\frac{1}{2}$ inches. Mark: P. REVERE, in rectangle.

Lent by R. T. Haines Halsey.

- 438** PORRINGER. Handle pierced in a key-hole pattern. Engr.: M P. Diam. $5\frac{1}{4}$ inches. Mark: P. REVERE, in rectangle. Lent by George S. Palmer.

PAUL REVERE

Born in Boston, 1735; died 1818. The most famous of all the Boston silversmiths, although he is better known as a patriot. He was the third of a family of twelve children and early entered his father's shop. When only nineteen, his father died, but he was able to carry on the business. The engraving on his silver bears witness to his ability in this direction; he also engraved on copper and made many political cartoons. He joined the expedition against the French at Crown Point, and during the War of the Revolution was lieutenant-colonel of artillery. After the close of the war, in 1783, he resumed his business of a goldsmith and silversmith.

- 439** BEAKERS (3). Engraved borders, top and bottom. Engr.: T, in shield (Isaiah Thomas of Worcester). H. $3\frac{7}{8}$ inches. Mark: REVERE, in rectangle. Lent by R. T. Haines Halsey.



WORK OF THE REVERES, FATHER AND SON

440 BEAKER (similar to above). Engr.: T, in shield. H. $3\frac{7}{8}$ inches.

Mark: REVERE, in rectangle. Lent by George S. Palmer.

441 BOWL. This punch bowl was ordered by the fifteen Sons of Liberty whose names are engraved around its rim: "John Marston, Ichabod Jones, John Homer, Will^m Bowes, Peter Boyer, Benj^a Cobb, Caleb Hopkins, Nath^l Barber, John White, Will^m Mackey, Dan^l Malcolm, Benjⁿ Goodwin, John Welsh, Fortescue Vernon, Dan^l Parker."

Inscribed on one side: "To the Memory of the Glorious NINE-TY-TWO Members of the Hon^{bl}. House of Representatives of the Massachusetts Bay, who undaunted by the insolent Menaces of Villains in Power, from a strict regard to Conscience and the LIBERTIES of their Constituents, on the 30th of June, 1768, voted NOT TO RESCIND."

On the opposite side the emblems refer to John Wilkes, who was imprisoned in England, owing to the attack of the royal policy which appeared in issue No. 45 of his paper, the North Briton; the torn parchment, "Generall Warrants," is symbolic of that which permitted Wilkes to be arrested; the flags labeled "Magna Charta" and "Bill of Rights" were emblems of Wilkes's fight for constitutional government. This bowl was long used at the gatherings of the Sons of Liberty. Diam. 11 inches.

Mark: REVERE, in rectangle. Lent by Mrs. Marsden J. Perry.

442 BOWL. Pear-shaped; splayed foot. H. $4\frac{3}{8}$ inches; Diam. $5\frac{3}{8}$ inches.

Mark: REVERE, in rectangle. Lent by Mrs. Richard S. Ely.

443 CREAM PITCHER. Moulded rim; reeded strap handle. Engr.: Monogram I L H, script. H. $5\frac{1}{2}$ inches.

Mark: REVERE, in rectangle. Lent by George S. Palmer.

444 MUG. Splayed foot; double curved handle with leaf on top. Engr.: Monogram S D S, script, within branches. H. $6\frac{1}{4}$ inches.

Mark: REVERE, in rectangle. Lent by R. T. Haines Halsey.

445 MUGS (2). Splayed foot; double curved handle with leaf scroll on top. Engr.: "Stephano Scales, HARVARDIANATES, A. D. MDCCLXVIII," Conscripti, Biennio Sub ejus Tutela peracto, Hoc Poculum, Grati Animi Monimentum DONANT." H. 5 inches.

Mark: .REVERE, in rectangle, on bottom.

Lent by R. T. Haines Halsey.

446 PORRINGER. Handle pierced in a key-hole pattern. Engr.: I S P, on handle (Rand, script, on side; and From Est. of John Pettigel, script, on bottom. Modern). Diam. $5\frac{1}{8}$ inches.

Mark: .REVERE, in rectangle. Lent by Mrs. Richard S. Ely.

447 PORRINGER. Handle pierced in a key-hole pattern. Engr.: J R A. Diam. $5\frac{1}{2}$ inches.

Mark: .REVERE, in rectangle. Lent by R. T. Haines Halsey.

448 SALTCELLAR. Round; notched rim; three cabrioled feet. Engr.: W E H (Hickling) on bottom; "The Illustrious NINETY-TWO." (Refers to the refusal of the House of Representatives of Massachusetts in 1768, by a vote of 92 to 17, to recall a letter of protest against the British policy of oppression.) H. $1\frac{1}{2}$ inches.

Mark: P R, script, in rectangle. Lent by R. T. Haines Halsey.

449 STRAINER. Pierced in Tudor Rose design; two handles. L. $10\frac{7}{8}$ inches.

Mark: .REVERE, in rectangle.

Lent by Hollis French.

450 STRAINER. Pierced in aster pattern; gadrooned edge; two handles. L. $10\frac{3}{4}$ inches.

Mark: .REVERE, in rectangle, on each handle.

Lent by R. T. Haines Halsey.



BOWL BY PAUL REVERE, JUNIOR NUMBER 440
 CAUDLE CUP BY HULL & SANDERSON NUMBER 369

451 SPOON (Mustard). Pointed bowl with pointed tongue; thin handle. L. $5\frac{1}{2}$ inches.

Mark: P R, script, in oval, near the bowl.

Lent by R. T. Haines Halsey.

452 TABLESPOONS (2). Pointed bowl. Engr.: Crest, on front of handle. L. $8\frac{1}{2}$ inches.

Mark: REVERE, in rectangle. Lent by R. T. Haines Halsey.

453 TABLESPOON. Shell on back of bowl. Engr.: T H H and monogram M A, on front of handle.

Mark: .REVERE, in rectangle. Lent by George S. Palmer.

454 TEASPOONS (2). Tongue on bowl. Engr.: Monogram M P, script, on front of handle. L. 6 inches.

Mark: REVERE, in rectangle. Lent by R. T. Haines Halsey.

455 TEASPOON. Tongue on bowl. L. $4\frac{3}{4}$ inches.

Mark: P R, script, in oval.

Lent by R. T. Haines Halsey.

456 TEAPOT. Oval; engraved borders top and bottom; lid slightly domed with pine-cone finial; straight spout and handle sockets. Engr.: Monogram A. McK, script, on both sides. H. $7\frac{1}{2}$ inches.

Mark: REVERE, in rectangle. Lent by Mrs. W. H. Adams.

457 TEAPOT. Oval; engraved with garlands, beaded edges; flat lid slightly domed with wooden knob and spiral finial; straight spout and handle sockets. Engr.: Monogram B R I, script, in medallion on one side; W L A, on the other. H. $5\frac{1}{2}$ inches; Diam. $5\frac{7}{8}$ inches.

Mark: .REVERE, in rectangle. Lent by R. T. Haines Halsey.

458 TEAPOT. Round; beaded edges; domed lid with pine-cone finial; fluted spout and handle sockets. Engr.: Monogram I S C, script, in crossed branches. H. $6\frac{3}{4}$ inches.

Mark: .REVERE, in rectangle. Lent by R. T. Haines Halsey.

S. RICHARDS

Mentioned in Philadelphia directories, 1796 to 1811

459 SUGAR BOWL. Square strap handles. Engr.: Monogram J H, script. H. 8 inches.

Mark: S. RICHARDS, in rectangle. Lent by Herbert Dupuy.

T. RICHARDS

460 CUP. Barrel-shaped; reeded rim and strap base. H. $3\frac{1}{2}$ inches.

Mark: T. RICHARDS, in rectangle. Lent by George S. Palmer.

GEORGE RIDOUT

Came from London; admitted as Freeman, New York, 1745; opened a shop in New York, "near the Ferry Stairs"

461 a ALMS BASIN. Engr. in centre: "For the Sacred Service of GOD OUR SAVIOUR: According To The Usage and Rites of the Church of England The Reverend Henry Barclay Rector of Holy Trinity Church in New York PRESENTER. In the NAME Of the DONOR, R. E. FEST. ANNUNC. B. VIRG. MDCCXLVII." Engraved around the rim: "An offering of a free heart will I give thee and praise thy name, O Lord: because it's so comfortable. Amen. Alleluia! Amen. LIV. Psalm VI. Verse." On the under side is engraved the coat of arms of Robert Elliston, "Gent, Comptrolr of his Majesty's Customs of New York in America, and a vestryman of this Church:" Also the inscription: "HAEC AMULA seu LANX HUIC ECCLESIAE CONFERTUR." Diam. $12\frac{3}{4}$ inches.

Mark: G R (probably George Ridout), in rectangle.

Lent by Trinity Church Corporation.

461 CANDLESTICKS (2). Moulded columns; bases with notched corners. Engr.: P S VB, on side; Tyson crest on base. H. $6\frac{7}{8}$ inches.

Mark: G R, in rectangle (only one marked).

Lent by R. T. Haines Halsey.



CHURCH SERVICE BY GARRETT EOFF

PART III AMERICAN SILVER

W. ROE

Was working in Kingston, N. Y., about 1803

462 TABLESPOONS (2). Pointed bowl; rib on back of handle. L. 9 inches.

Mark: W. ROE, in rectangle. Lent by Hon. A. T. Clearwater.

DANIEL ROGERS

Worked in Newport, 1750

463 PORRINGER. Handle pierced in a key-hole pattern. Engr.: H R H. H. $2\frac{1}{4}$ inches; Diam. $5\frac{1}{8}$ inches.

Mark: D R, in cartouche. Lent by George S. Palmer.

H. S.

464 LADLE: Boat-shaped, with lip turned over; square handle socket with moulding and forked where it joins the bowl. L. of bowl, $3\frac{1}{4}$ inches.

Mark: H S, separated by an anvil, in rectangle.

Lent by R. T. Haines Halsey.

ROBERT SANDERSON

Partner of John Hull in Boston. Died in 1693

CAUDLE CUP. (See No. 369.)

Mark: (?) R S with sun above, in shaped shield; I H (John Hull) with fleur-de-lis (?) below, in shaped shield.

JOEL SAYRE

Born in Southampton, L. I., N. Y., 1778; died 1818. Mentioned in New York directory 1798. Married 1813

465 BOWL. Octagonal; trumpet foot; engraved border. Engr.: Monogram M A L, script. H. $5\frac{1}{8}$ inches; Diam. $6\frac{1}{2}$ inches.

Mark: I. SAYRE, in rectangle, on base.

*Lent by Mrs. W. T. Cox.

466 CREAM PITCHER. Octagonal, boat-shaped; turned-over lip; moulded strap handle. Engr.: S, in wreath, on one side; rose, in wreath, on the other. H. $4\frac{1}{2}$ inches.
Mark: I. SAYRE, in rectangle. Lent by R. T. Haines Halsey.

467 SUGAR BOWL. Octagonal, boat-shaped; cover with urn-shaped finial; two moulded strap handles. Engr.: S, in wreath, on one side; rose, in wreath, on the other. H. $7\frac{3}{4}$ inches; Diam. 8 inches.
Mark: I. SAYRE, in rectangle. Lent by R. T. Haines Halsey.

BARTHOLOMEW SCHAATS

Admitted as Freeman, New York, 1708

468 MUG. Reeded rim; moulded base with strawberry leaf; S-shaped handle. Engr.: W S D; C I; M Tucker. H. $3\frac{5}{8}$ inches.
Mark: B S, with fleur-de-lis below, in heart-shaped shield.
Lent by George S. Palmer.

469 WINE TASTER. Round with twisted wire handle. Engr.: M A Bowditch. Diam. $2\frac{3}{4}$ inches.
Mark: B S, in square. Lent by R. T. Haines Halsey.

ROBERT SWAN

Worked in Worcester, Mass., about 1775

470 PORRINGER. Handle pierced in a key-hole pattern. Engr.: Monogram R C B, script, on front. Diam. $4\frac{5}{8}$ inches.
Mark: R SWAN, in rectangle. Lent by R. T. Haines Halsey.

I. T.

(Perhaps John Turner who was working in Boston in 1744; engraved a view of Boston, now very rare. Died in Philadelphia, 1759)

471 TABLESPOON. Rat-tail on bowl; ridge on front of handle. Engr.: W P H, on back of handle. L. 8 inches.
Mark: I T, in shaped shield. Lent by Hollis French.

472 NUTMEG GRATER. Nutmeg-shaped. L. $1\frac{3}{4}$ inches.

Mark: I T, in rectangle.

Lent by Hollis French.

I. T.

Second quarter Eighteenth Century

473 TANKARD. Reeded rim and moulded base; flat lid with serrated lip and spiral purchase; curved handle with rat-tail and oval whistle end. Engr.: A C C, on handle. H. 7 inches.

Mark: I T, in circle.

Lent by R. T. Haines Halsey.

JOHN & PETER TARGEE

Mentioned in New York Directory, 1798

474 CREAM PITCHER. Moulded and engraved mid-band; turned-over lip; moulded strap handle; four claw feet.

Engr.: Monogram I R, in cartouche, on both sides. H. 5 inches.

Mark: I & P T, in rectangle; eagle's head (?), in oval.

Lent by Herbert Dupuy

475 SUGAR BOWL. Boat-shaped; domed cover with urn-shaped finial; strap handles. Engr.: Monogram S V N, in cartouche. H. $6\frac{1}{2}$ inches; Diam. $8\frac{1}{4}$ inches.

Mark: I & P T, in rectangle. Lent by R. T. Haines Halsey.

KOENRAET TEN EYCK

Admitted as Freeman, New York, 1716

476 CUP. Rim, mid-band, and base reeded and embossed with corded wire; curved handle with beaded rat-tail. H. $3\frac{1}{2}$ inches; Diam. $3\frac{1}{4}$ inches.

Mark: K TE, in rectangle.

Lent by R. T. Haines Halsey.

ANDREW TYLER

Born in Boston, 1691; died in 1741. He was active in politics, holding, from 1720 to 1727, positions of Scavenger, Assessor and Fireward; was Selectman 1729 to 1732

477 CUP. Reeded base; two curved reeded strap handles. Engr.: M A D, on bottom; W S I to T H, on side. H. $2\frac{5}{8}$ inches; Diam. $2\frac{5}{8}$ inches.

Mark: A T, with crown above and cat below, in shaped shield.

Lent by R. T. Haines Halsey.

- 478 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: M C, on handle. Diam. $5\frac{1}{4}$ inches.
Mark: A T, with crown above and cat below, in shaped shield.
Lent by Hollis French.

- 479 SUGAR SIFTER. Octagonal, with double curved handle. Engr.: A M, on front; D L M, on bottom. H. $3\frac{1}{4}$ inches.
Mark: A TYLER, in rectangle. Lent by Hollis French.

DAVID TYLER

Worked in Boston, 1796 to 1798

- 480 SUGAR TONGS. Scissors-shaped. Engr.: N B C.
L. $4\frac{1}{2}$ inches.
Mark: D T, in rectangle. Lent by Hollis French.

ANDREW UNDERHILL

Mentioned in "New York Wills," 1788

- 481 TANKARD. Moulded rim; moulded base with serrated border above and twist below; flat lid with serrated lip, scroll purchase; double curved handle with drop; scroll and drop on whistle end. Spout added. Engr.: Thomas Klaarwater, within cartouche on top of lid. H. 7 inches; Diam. 6 inches.
Mark: A UNDERHILL, in rectangle; and A U, in oval.
Lent by Hon. A. T. Clearwater.

D. V.

- 482 BEAKER. (About 1800.) Moulded foot with gadrooned edge. Engr.: Crest, mailed arm with dagger. H. 4 inches.
Mark: D V, in rectangle. Lent by George S. Palmer.

D. MV.

- 483 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: I A R. Diam. 5 inches.
Mark: D MV, in irregular rectangle.
Lent by R. T. Haines Halsey.

N. V.

- 484 SHOE BUCKLES (3). Engr.: N FONDA (on largest). L. 2 inches (1). L. $1\frac{3}{4}$ inches (2).
Mark: N V, in rectangle. Lent by R. T. Haines Halsey.

JACOBUS VANDERSPIEGEL

Admitted as Freeman, New York, 1702. Was working from 1685 to 1705

- 485 TANKARD. Moulded rim; moulded base embossed with strawberry leaf and spiral wire band; flat lid with serrated lip, spiral purchase; S-shaped handle with engraved leaf drop, female head on whistle end. Engr.: C D, on handle. H. 7 inches.
Mark: I V S, in trefoil. Lent by R. T. Haines Halsey.

JOHANNES VANDERSPIEGEL

Son of Jacobus

- 486 TEASPOONS (2). Ladle-topped handles. Engr.: L D P, on front of handle. L. $4\frac{3}{4}$ inches.
Mark: I V S, in rectangle. Lent by R. T. Haines Halsey.

PETER VAN DYKE

Worked in New York from 1705 to 1750

- 487 TANKARD. Moulded base embossed with strawberry leaf and wire band; flat lid with serrated lip, double spiral purchase; S-shaped handle with embossed drop, cherub head on whistle end. Engr.: W C B, on handle; Beekman coat of arms, on front. H. $7\frac{1}{2}$ inches.
Mark: P V D, in trefoil. *Lent by Mrs. William B. Beekman.

- 488 TANKARD. Moulded top and base; flat lid with serrated lip, double spiral purchase; S-shaped handle with rat-tail, embossed whistle end. Spout added. Engr.: S D to A D, on handle. H. 7 inches.
Mark: P V D, in oval. *Lent by E. C.

- 489 TANKARD. Moulded base; flat lid with serrated lip, double spiral purchase; S-shaped handle with rat-tail, cherub head on whistle end. Engr.: P E S, on bottom. H. $7\frac{1}{4}$ inches; Diam. 5 inches.
Mark: P V D, in oval. Lent by R. T. Haines Halsey.

RICHARD VAN DYKE

Son of Peter Van Dyke; had a store in Hanover Square, New York, in 1750

- 490 BOWL. Sides flat-chased with flowers, leaves and medallions (18th-century pattern); splayed foot. Engr.: G P, in cartouche. H. $3\frac{1}{2}$ inches; Diam. $7\frac{1}{2}$ inches.
Mark: R VD, in rectangle. Lent by R. T. Haines Halsey.

SAMUEL VERNON

Born in Newport, R. I., 1683; died 1737

- 491 PORRINGER. Handle pierced in a geometric design. Engr.: A W E G, on handle; Alice Whipple 1732, on bottom. Diam. $4\frac{3}{4}$ inches.
Mark: S V, with trefoil below, in heart-shaped shield.
Lent by Hon. Charles H. Truax.

- 492 TANKARD. Moulded rim and base; flat domed lid with serrated lip, double open scroll purchase; S-shaped handle with twisted wire drop. Engr.: I A A 1693, on handle. H. $5\frac{3}{4}$ inches.
Mark: S V, with trefoil below, in heart-shaped shield.
Lent by George S. Palmer.

WILLIAM VILANT

Worked in Philadelphia about 1725

- 493 TANKARD. Moulded base; domed lid with serrated edge, gadrooned purchase; S-shaped handle with drop; head in cartouche on whistle end. Engr.: W E S, on handle. H. $5\frac{1}{2}$ inches.
Mark: W V, with fleur-de-lis below, in heart-shaped shield.
*Lent by Theodore S. Woolsey.

W.

- 494 FORK. Three prongs; ridge on front of handle. Engr.:
I D N, on back of handle. L. $4\frac{1}{4}$ inches.
Mark: W (?), in rectangle. Lent by Mrs. Abraham Lansing.

E. W.

Probably Edward Winslow. See No. 505

- 495 TEASPOON. Rat-tail on bowl; rib down front of handle.
L. $4\frac{1}{2}$ inches.
Mark: E W, in rectangle. Lent by R. T. Haines Halsey.

I. W.

- 496 SUGAR TONGS. Bright engraved border around arms
and end; acorn tips. L. $6\frac{3}{4}$ inches.
Mark: I W, in rectangle. Lent by R. T. Haines Halsey.

JOHN WARD

Worked in Philadelphia, 1811

- 497 PORRINGER. Handle pierced in a key-hole pattern.
Engr.: M, in script. Diam. 5 inches.
Mark: WARD, 67 Market St. Lent by R. T. Haines Halsey.

A. E. WARNER

Worked in Baltimore, 1811

- 498 SUGAR BOWL. Round; heavily embossed in rose and
leaf design; splayed foot with embossed border; two
double curved handles. Engr.: Monogram P & I T (Peter &
Isabelle Trumpbour).
Mark: A. E. WARNER, in rectangle.
Lent by Hon. A. T. Clearwater.

S. WATERS

- 499 BEAKER (late 18th century). Engr.: Monogram S E C.
Mark: S. WATERS, in rectangle. Lent by George S. Palmer.

B. WEST

Worked in Boston in 1770

500 TEASPOON. Engr.: H B, script, on front of handle.
L. $5\frac{1}{4}$ inches.

Mark: B. WEST, in rectangle. Lent by R. T. Haines Halsey.

C. WESTPHAL

Worked in Philadelphia about 1800

501 BOWL. Round; heading and open railing around rim; trumpet foot with beading, on square base. Engr.: K, script. H. $5\frac{7}{8}$ inches; Diam. $6\frac{1}{4}$ inches.

Mark: C. WESTPHAL, in irregular rectangle.

Lent by George S. Palmer.

WHITTEMORE

502 CHALICE. Turned-over rim; round stem; flat base. Engr.: "The Gift of Capt. Christopher Rymes 1736"; on opposite side, St. John's Church, Portsmouth, N. H. H. $8\frac{1}{2}$ inches.

Mark: Whittemore, in rectangle.

*Lent by St. John's Church, Portsmouth, through the Colonial Dames of New Hampshire.

503 MUGS (2). Moulded rim and base; S-shaped handle. Engr.: A M B, on handle. H. 5 inches.

Mark: Whittemore, in rectangle.

*Lent by Mrs. William H. Howard.

JOHN WINDOVER

Worked in New York, 1694 to 1726

504 CREAM JUG. Tumbler bottom; scalloped edge with turned-over lip; three cabriole legs with shell feet and knees; double curved handle with acanthus leaf drop. Engr.: J A, on bottom; R S C, script, on front. H. 4 inches.

Mark: J W, in cartouche.

Lent by R. T. Haines Halsey.

EDWARD WINSLOW

Born in Boston, 1669; died 1753. Grandson of John Winslow who came over in 1623. Received permit as a goldsmith in 1702. Served as Constable and held other public offices 1728 to 1743, then was Judge of the Inferior Court of Common Pleas up to time of his death. He was also Captain of the Artillery Company.

505 TANKARD. Moulded rim and base; flat lid with serrated lip, mask and dolphins on purchase; S-shaped moulded handle with fluted drop, cherub head on whistle end. Spout added. Engr.: R S G 1690, on bottom.

Mark: E W, in rectangle. Lent by R. T. Haines Halsey.

HUGH WISHART

Mentioned in New York directories, 1789 to 1816

506 BEAKER. Engraved border. H. $3\frac{3}{4}$ inches.

Mark: WISHART, in rectangle. Lent by George S. Palmer.

FREEMAN WOODS

Goldsmith at 11 Smith Street, New York, 1790 to 1793

507 TEAPOT. Oval; beaded band around top and bottom, and engraved garlands and flowers; slightly domed lid with urn-shaped finial; straight spout and handle sockets. Engr.: Monogram L T, in bright cut medallion, on side. H. $6\frac{3}{4}$ inches; Diam. $6\frac{1}{4}$ inches.

Mark: Woods, script, in cartouche.

Lent by R. T. Haines Halsey.

508 TEAPOT. Oval; beaded bands around top and bottom; slightly domed lid with urn-shaped finial; straight spout and handle sockets. Engr.: S W, in script. H. $6\frac{1}{2}$ inches; Diam. $6\frac{1}{4}$ inches.

Mark: Woods, script, in cartouche.

Lent by R. T. Haines Halsey.

BENJAMIN WYNCOOPE

Admitted as Freeman, New York, 1698 to 1740

- 509 TEAPOT. Round; splayed foot; moulded lid and finial; straight spout and handle sockets. Engr.: W S B, on bottom; coat of arms, on one side; crest, on the other. H. $6\frac{1}{2}$ inches. Mark: B W, in long oval. *Lent by Mrs. W. E. Verplanck.

UNMARKED PIECES

- 510 BOWL. Moulded, splayed foot. Engr.: "This Plate Won By A Horse, Cal^d, old Tenor Belonging To Lewis Moris, Jun^r, Octo^{br}, Y^e, 11, 1751." H. $4\frac{1}{2}$ inches; Diam. 10 inches. Lent by Dr. Lewis Morris.

- 511 BRAZIERS (2). Reeded rim, border pierced and engraved; three feet; straight handle. Engr.: 1809-H AK E, on one; F I P, on the other. H. $3\frac{3}{4}$ inches. Lent by Mrs. F. J. de Peyster.

- 512 CASTER. Moulded body; splayed foot. Engr.: W T. H. 6 inches. Lent by George S. Palmer.

- 513 CAUDLE CUP. Moulded base; two double curved handles. Engr.: B A E (Benjamin Abigail Ellery, 1700). H. $3\frac{1}{2}$ inches. Lent by R. T. Haines Halsey.

- 514 COFFEE POT. Pear-shaped, with engraved shoulder; splayed foot with gadrooned edge; dome lid with pine-cone and spiral finial; curved spout engraved; upper handle socket curved, lower one straight. Engr.: Monogram E. D., in cartouche on each side. H. 10 inches. Lent by George S. Palmer.

- 515 LADLE. Round; turned-over edge engraved. Diam. of bowl, $2\frac{1}{4}$ inches. Lent by R. T. Haines Halsey.

PART III AMERICAN SILVER

516 NUTMEG GRATER. Urn-shaped, opening lengthwise with hinged rectangular base; lid with reeded rim and knob finial. Engr.: M, in script. H. $3\frac{1}{4}$ inches.

Lent by George S. Palmer.

517 STRAINER. Pierced in daisy pattern; gadrooned rim; one handle and hook. Engr.: Monogram M S, in script. Diam. 4 inches.

Lent by Herbert Dupuy.

518 SUGAR BOWL. Urn-shaped, with beadings; trumpet foot on square base; trumpet-shaped cover with urn finial. Engr.: S W 1800. H. $10\frac{1}{4}$ inches.

Lent by George S. Palmer.

519 TABLESPOON. Round bowl with rat-tail, trifid handle end. Engr.: M G, on back of handle. "Maria B. Renselaer Obit 24 Jann An 1689", on front of handle. L. $7\frac{1}{2}$ inches.

Lent by Mrs. Abraham Lansing.

520 TEAPOT. Bell-shaped; splayed foot; domed lid with spherical finial; octagonal curved spout; straight and curved handle sockets. Engr.: D B. H. 8 inches.

Mark: (illegible). (About 1730.) Lent by R. T. Haines Halsey.

A D D E N D A

Received too late for insertion in the body of the catalogue.

WILLIAM COWELL

(See 302)

521 COMMUNION CUP. Gadrooned border; wide gadrooning below and reeded foot; two S-shaped handles with gadrooning. Engr.: F. C. on bottom. H. $4\frac{1}{8}$ inches; Diam. $4\frac{1}{2}$ inches.

Mark: W C, with star and two pellets above, and one below, in heart-shaped shield.

*Lent by Congregational Church, Farmington, Conn.

JEREMIAH DUMMER

(See 317)

522 COMMUNION CUPS (2). Two S-shaped handles with lip scroll on top. Engr.: F. C. H. $3\frac{5}{8}$ inches; Diam. $4\frac{1}{8}$ inches.

Mark: I D, with fleur-de-lis below, in heart-shaped shield.

*Lent by Congregational Church, Farmington, Conn.

523 COMMUNION CUP. Two handles with small lip at top and slight curve below. Engr.: I S W, on bottom, and I S W, pricked in cartouche. H. $3\frac{1}{2}$ inches; Diam. 4 inches.

Mark: I D, with fleur-de-lis below, in heart-shaped shield.

*Lent by Congregational Church, Farmington, Conn.

DAVID JESSE

Married Mary Wilson of Hartford, Conn.; early in the second half of the Seventeenth Century established himself in Boston as a goldsmith. Died 1708

524 COMMUNION CUP. Two S-shaped handles with small lip at top. Engr.: A M A, on bottom. H. $3\frac{1}{2}$ inches; Diam. $3\frac{3}{8}$ inches.

Mark: D I, with ring above and pellet below, in circle.

*Lent by Congregational Church, Farmington, Conn.

PART IV
CERAMICS, GLASS
PEWTER AND
TEXTILES

ENGLISH WARES

AS in other branches of art during the Seventeenth and Eighteenth Centuries, the United States was indebted to England and Holland for much of the pottery and porcelain that decorated her tables.

When we consider the comparative poverty of the early inhabitants of our country at this time, and the expense entailed in the importation of costly and fragile objects, it is not at all surprising to find that the use of porcelain was quite the exception. We frequently meet with objects manufactured from the less expensive stoneware and pottery; however, objects of real artistic worth, such as the table services, were manufactured by Elers, Astbury, Whieldon, Wedgwood, and their imitators, not to mention a host of later Staffordshire potters, who flooded the American market with their wares.

Thus the tableware of Americans at this period, when not of Chinese make—we allude to the so-called “Lowestoft” ware (see p. 147)—consisted of “agate,” “tortoise-shell,” cream and salt-glaze ware, and in the first half of the Nineteenth Century, the block-printed Liverpool ware and the blue-and-white wares of Staffordshire.

The present exhibit includes examples of early salt-

glaze stoneware, consisting for the most part of white ware decorated with open-work patterns and designs in low relief showing marked Oriental influence, of salt-glaze wares enameled in overglaze colors, and an unusual type of embossed and colored ware; and of examples of the solid agate ware of Whieldon and Wedgwood, the "melon" and "cauliflower" wares and the "tortoise-shells."

GARRETT CHATFIELD PIER.

AMERICAN WARES

Porcelain does not appear to have been fabricated in the United States previous to the Nineteenth Century. White ware, by some called porcelain, had been made at various times and places between 1684 and 1800, but this was in reality a soft opaque white body of the nature of English cream ware. Although experiments were commenced in the manufacture of true translucent porcelain in Philadelphia and New York City as early as 1816 (by William Ellis Tucker in the first named city, and by Dr. Mead in New York), it was not perfected in this country before 1825, when Tucker first seriously began the manufacture of hard paste porcelain, after the French method, which was continued as a business venture for thirteen years. In the same year the Jersey City Pottery attempted to produce soft paste porcelain, in the English style, but the manufacture was abandoned after about three years (in 1828).

On the other hand, decorative pottery of both ordinary red clay and refined white clays was produced extensively and successfully in various parts of the country from an early period. About 1684, Dr. Daniel Coxe, Proprietor of West New Jersey, commenced to make "chiney ware," the first white ware to be produced in the American Colo-

nies. He erected a pottery at Burlington, New Jersey, where for several years he continued to make a good quality of earthenware which we now believe to have been somewhat similar to the tin enameled Delft ware made about the same time in Holland and England, and the stanniferous majolica which was manufactured by Spanish potters in Mexico as early as 1600.

The German potters from the Palatinate along the Rhine settled in Eastern Pennsylvania previous to 1700 and brought with them the art of slip decoration, which they established in that section early in the Eighteenth Century. Slip decorated and sgraffito pottery, coated with a lead glaze, continued to be produced extensively in the Pennsylvania-German settlements until 1850, when the art fell into decay. Some interesting examples of this red earthenware, bearing dates previous to 1825, are shown in the collection.

EDWIN ATLEE BARBER.

ENGLISH WARES
EIGHTEENTH CENTURY

SALT GLAZE

- 521 BOWL. Enameled over the glaze with figures and landscapes. H. $3\frac{7}{8}$ inches; Diam. $9\frac{5}{8}$ inches.
- 522 SMALL MUG. Enameled over the glaze with floral designs. H. $2\frac{3}{4}$ inches; Diam. 3 inches.
- 523 TEAPOT. Enameled over the glaze with the "ermine pattern"; portrait of Frederick of Prussia and eagle with inscription "Semper Sublimis." H. $3\frac{5}{8}$ inches; W. $5\frac{3}{4}$ inches.
- 524 DISH. White ware; open-work edge, shaped border, diaper medallions. Diam. $10\frac{1}{4}$ inches.
- 525 DISH. White ware. Diam. $9\frac{3}{8}$ inches.
- 526 PICKLE DISH. White ware, the decoration showing Oriental influence. L. $4\frac{1}{8}$ inches.
- 527 PICKLE DISH. White ware, leaf form, on three feet. L. $5\frac{3}{8}$ inches.
- 528 PLATTER. White ware. Diam. $14\frac{3}{4}$ inches.

PART IV CERAMICS

SALT GLAZE—CONTINUED

529 PLATTER. White ware, the decoration showing Oriental influence. L. $12\frac{1}{2}$ inches; W. $10\frac{1}{8}$ inches.

530 PLATTER. White ware, decorated with medallions of alternating diaper and basketwork. L. $10\frac{1}{8}$ inches; W. 8 inches.

531 SAUCE BOAT. White ware. L. 7 inches.

532 STAND FOR TEAPOT. White ware; with three feet. Diam. 5 inches.

533 TEAPOT WITH COVER. White ware with arabesque in low relief. H. $5\frac{3}{4}$ inches; W. $7\frac{1}{4}$ inches.

534 FLOWER HOLDERS for the wall (a pair). White ware, moulded in the form of grotesque masks. H. $9\frac{1}{2}$ inches; W. $5\frac{3}{4}$ inches.

535 TEAPOT. Moulded with grape-vine pattern in low relief and colored. Perhaps by Littler of Longton, 1745–50. H. $4\frac{1}{8}$ inches; W. $6\frac{1}{2}$ inches.

536 TEAPOT. Elers of Bradwell, 1690–1710. Red pottery, decorated with figures and flowers after the Chinese. H. $5\frac{3}{4}$ inches; W. $4\frac{5}{8}$ inches.

Lent by R. T. Haines Halsey.

AGATE WARE

537 TEAPOT. Whieldon, 1740–80. Solid agate; scallop-shell form rich with veinings of cobalt, brown, maize and cream. Bird spout; lion on top of cover. H. $4\frac{5}{8}$ inches; W. 7 inches.

538 VASE. Wedgwood and Bentley, about 1768–9. Urn-shaped in solid brown and cream agate, ornamented with winged genii holding drapery, gilded. Biscuit base; marked below (small) "Wedgwood and Bentley." H. $9\frac{1}{2}$ inches; W. 9 inches.

539 TEAPOT. Whieldon, 1740-80. Round; cauliflower pattern, of the usual green leaf and greenish cream flower type. H. $4\frac{1}{4}$ inches; W. $7\frac{3}{4}$ inches.

540 TEAPOT. Whieldon, 1740-80. Melon pattern; richly enameled in green, maize and cream, and ornamented with trelliswork frames filled with Watteauesque designs. H. $4\frac{3}{4}$ inches; W. $7\frac{3}{8}$ inches.

Lent by R. T. Haines Halsey.

TORTOISE-SHELL WARE

541 PLATE. Whieldon, 1740-80. Trellis border type richly mottled in blue, green, brown and cream. Diam. 9 inches.

542 TEAPOT. Whieldon, 1740-80. Round; decorated with embossed vine and tendril design, gilded and covered with a mottling of soft cobalt, brown, green and cream. H. $5\frac{7}{8}$ inches; W. $7\frac{1}{2}$ inches.

543 TEAPOT. Whieldon, 1740-80. Round; covered with a rich mottling of brown and cream. Bird on cover. H. $4\frac{5}{8}$ inches; W. 7 inches.

Lent by R. T. Haines Halsey.

544 DISH. Leaf shape; green. L. $5\frac{1}{2}$ inches.

545 PLATE. Round; mottled in green and brown. Diam. 9 inches.

546 DISH. Round; trellis border; mottled in blue, green and brown. Diam. 11 inches.

Lent by F. H. Bigelow.

LOWESTOFT WARE

547 CINCINNATI SET. Belonged to Washington.

TEAPOT with cover. H. 5 inches; W. 9 inches.

TWO CUSTARD CUPS with covers. H. $3\frac{1}{4}$ inches; Diam. $3\frac{3}{8}$ inches.

GRAVY BOAT with cover. H. $4\frac{3}{4}$ inches; L. 7 inches; W. $4\frac{3}{4}$ inches.

COFFEE BOWL. H. $2\frac{1}{2}$ inches; Diam. $4\frac{3}{4}$ inches.

SIX PLATES. Diam. $9\frac{3}{4}$ inches.

PLATTER. L. $10\frac{1}{2}$ inches; W. $6\frac{1}{4}$ inches.

After the War of the Revolution an active trade with China sprang up, and soon the ordinary blue-and-white Canton was seen upon every table, while the wealthier families on state occasions invariably beautified their tables with the more richly decorated Chinese wares, erroneously termed Lowestoft. Of this origin was the set owned by Washington, each piece of which bears the insignia of the Order of the Cincinnati. The body of the ware is Chinese, of somewhat better quality than that commonly imported. The blue coloring lies beneath the glaze, while the central design was added after the set left the hands of the original decorator. It is believed that this set was brought from China by Captain Samuel Shaw of Boston, who was secretary of the meeting of the Order of the Cincinnati on May 13, 1783, when the Order was instituted and the insignia adopted.*

548 CUP AND SAUCER. Decorated with Order of Cincinnati. Belonged to General Henry Knox; supposed to have been brought from China by Captain Thomas Randall, one of the military family of General Knox, and who was with Captain Shaw in China when he ordered the set of porcelain for Washington.

CUP. H. $2\frac{5}{8}$ inches; Diam. $4\frac{1}{8}$ inches.

SAUCER. Diam. $5\frac{5}{8}$ inches.

* From *Dark Blue Staffordshire China* by R. T. Haines Halsey.

549 STATE OF NEW YORK SET.

TEAPOT. H. $4\frac{7}{8}$ inches; W. $8\frac{1}{2}$ inches.

TEA CADDY. H. $5\frac{3}{8}$ inches; W. $3\frac{1}{4}$ inches.

MILK JUG. H. $5\frac{1}{2}$ inches; Diam. $3\frac{3}{8}$ inches.

SIX CUPS AND SAUCERS. Cups, H. $2\frac{5}{8}$ inches; Diam. $2\frac{3}{8}$ inches; Saucers, Diam. $5\frac{1}{2}$ inches.

550 SAUCER. Border with names of States linked; centre medallion with monogram M W. Part of a set owned by Martha Washington. Diam. $6\frac{1}{8}$ inches.

551 CREAM PITCHER with helmet. Blue and gilt on edge. Marked "T. N." (Thomas Nelson, a signer of the Declaration of Independence and Governor of Virginia). H. 5 inches; W. $6\frac{3}{8}$ inches.

552 BAKING DISH. Decorated with arms of Justice Chase, a signer of the Declaration of Independence. Diam. 5 inches.

553 PLATE. Decorated with Townley arms, which were adopted by Justice Chase after his marriage with Rebecca Townley. Diam. $6\frac{1}{8}$ inches.

Lent by R. T. Haines Halsey.

AMERICAN WARE

554 LARGE PIE PLATE. Sgraffito decoration, heart, tree and floral motives; made by Henry Roudebush, Bucks County, Pa., dated 1793.

555 LARGE PIE PLATE. Sgraffito decoration, tulip motives; Eastern Pennsylvania, dated 1805.

556 SMALL DISH. With serrated edge, slip-decorated or slip-traced designs; Eastern Pennsylvania, dated 1815.



PLATES—PENNSYLVANIA SLIP WARE, NUMBERS 554 TO 559

PART IV CERAMICS

557 PIE PLATE. Sgraffito decoration, bird and tulip motives; made by Samuel Troxel, Montgomery County, Pa., dated 1818.

558 LARGE PIE PLATE. Sgraffito decoration, fuchsia motives; made by John Nase, Montgomery County, Pa., about 1825.

559 PIE PLATE. Sgraffito decoration, eagle and floral motives, and Pennsylvania-German inscription; made by Samuel Troxel, dated 1827.

Lent by Dr. Edwin AtLee Barber.

FOLK POTTERY

Made in last quarter of the Eighteenth Century and first quarter of the Nineteenth Century. From the Albert Hastings Pitkin Collection.

MADE IN MAINE

560 MUSTARD POT, ROUND JUG, HANDLED JAR, and LIQUOR JUG.

MADE IN SOUTHERN MASSACHUSETTS

561 SMALL PITCHERS (two), and MUG.

MADE IN PENNSYLVANIA

562 PRESERVE JAR. Rope handles; decorated with American eagle, fish and flowers, incised in green on buff ground; dated 1811.

563 VASE. Gourd-shaped; splotched decoration in Japanese taste.

MADE IN CONNECTICUT

564 JAR and PITCHER. Vine tracery in colors.

565 MUG. Green slip; fish motif.

566 MUG. Tall, cylindrical; dark chocolate color.

567 JAR. Covered; tortoise-shell effect.

568 WATER PITCHER. Smoke-splotched decoration.

569 LION (ornament). Signed "John Sanders 1817."

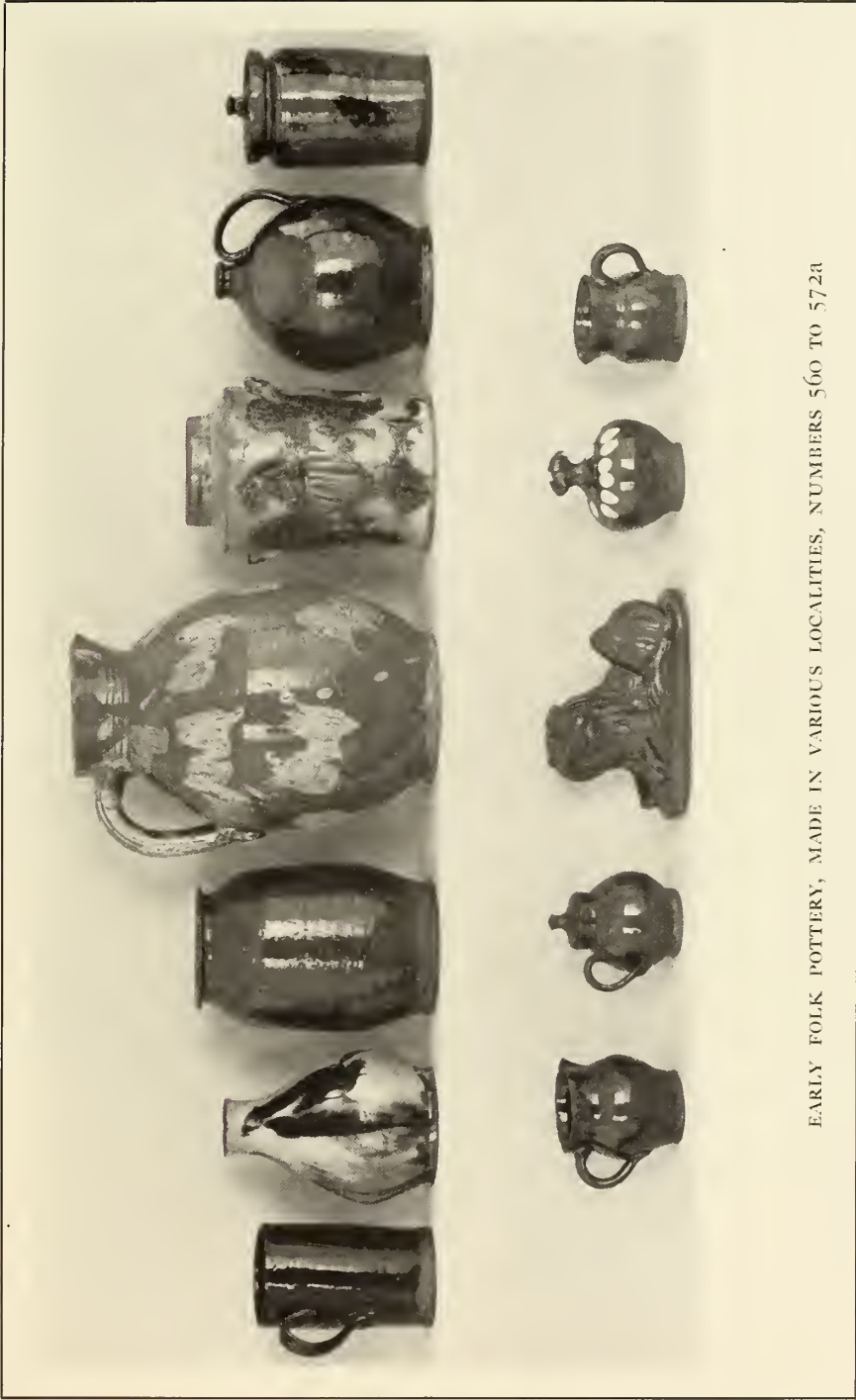
570 WATER PITCHER (large). Tawny ground color, with slip decoration in yellow, shot with green. Made at the Seymour Pottery, West Hartford, about 1790.

571 CHILD'S BANK. Brown slip decoration.

572 JUG. Black glaze. Made in New London County.

572a CIDER PITCHER. Made in Eastern Connecticut.

Lent by the Wadsworth Athenæum, Hartford, Conn.



EARLY FOLK POTTERY, MADE IN VARIOUS LOCALITIES, NUMBERS 560 TO 572a

GLASS

THE manufacture of glass was the first industrial enterprise in the American Colonies. Within a year or so of the arrival of the first white settlers in Virginia, window glass and bottles were being manufactured (in 1609) at Jamestown, Va. A second glass factory was erected there in 1621, for the manufacture of glass beads for trade with the Indians.

Probably the first flint glass factory in the present territory of the United States was that erected by Baron Henry William Stiegel, at Manheim, Lancaster County, Pa., about 1762, which continued in operation until 1774. The products of this factory were utilitarian wares, such as cream jugs, sugar bowls, salt cups, flasks, tumblers, bottles, wine glasses, finger bowls, pitchers and toys. This glass was of better quality than any produced elsewhere in this country down to the period when its manufacture ceased. It was made in four colors: white or clear glass, dark blue, rich purple and emerald green. For the first time in the Colonies the enameling of glass in vitrifiable colors was attempted here, and at least four different patterns were used to decorate tumblers and other articles. The relief designs were produced by blowing the glass in figured moulds.

Stiegel glass is distinguished by the decorative quality of its relief patterns, its beautiful coloring, its quaintness of

form, its thinness and its remarkable resonancy when struck sharply with a pencil. The manufacture at one time was sufficiently extensive to supply the demand in Eastern Pennsylvania, and considerable quantities were shipped to Boston and other distant points. A representative collection of this ware, showing different varieties produced, will be found in the exhibition.

Since Stiegel's time, glass factories have been in operation in various sections of the country, and at the end of the Eighteenth Century many varieties of glass (including blown, etched, enameled and cut glass) were being produced in Philadelphia, Pittsburgh, New York, and in many places in New Jersey and throughout the New England States.

The exhibit includes some rare examples of the earliest American glassware, such as beads, from the Jamestown factory, a choice group of utensils blown in patterned moulds from Baron Stiegel's works, and examples from the works of William and Elisha Pitkin and Samuel Bishop, who in 1783 were given the sole privilege of making glass in the State of Connecticut. The factory of the Pitkins was located at East Hartford, Conn.

EDWIN ATLEE BARBER.



STIEGEL GLASS, NUMBER 574

573 JAMESTOWN GLASS.

STRING OF EIGHTEEN BEADS.

Lent by Edwin AtLee Barber.

574 STIEGEL GLASS.

TUMBLER: enameled glass, festoon pattern.

TUMBLER: enameled glass, cow pattern.

TUMBLER: enameled glass, church pattern.

TUMBLER: enameled glass, bird pattern.

TUMBLER: barrel-shaped, relief pattern.

TUMBLER: corrugated pattern.

WINE GLASS: twisted pattern.

SMALL FLIP GLASS.

CREAM JUG: blue glass.

CREAM JUG: green glass.

CREAM JUG: blue glass (plain).

FLASK: purple glass.

SALT CUP: white glass.

SALT CUP: blue glass.

SALT CUPS: different patterns.

Lent by Edwin AtLee Barber.

575 PITKIN GLASS.

INK WELL.

BOTTLE.

MEDICINE BOTTLE.

JAR.

JAR.

WASTE FRAGMENT.

Lent by Albert Hastings Pitkin.

DUTCH GLASS

EIGHTEENTH CENTURY

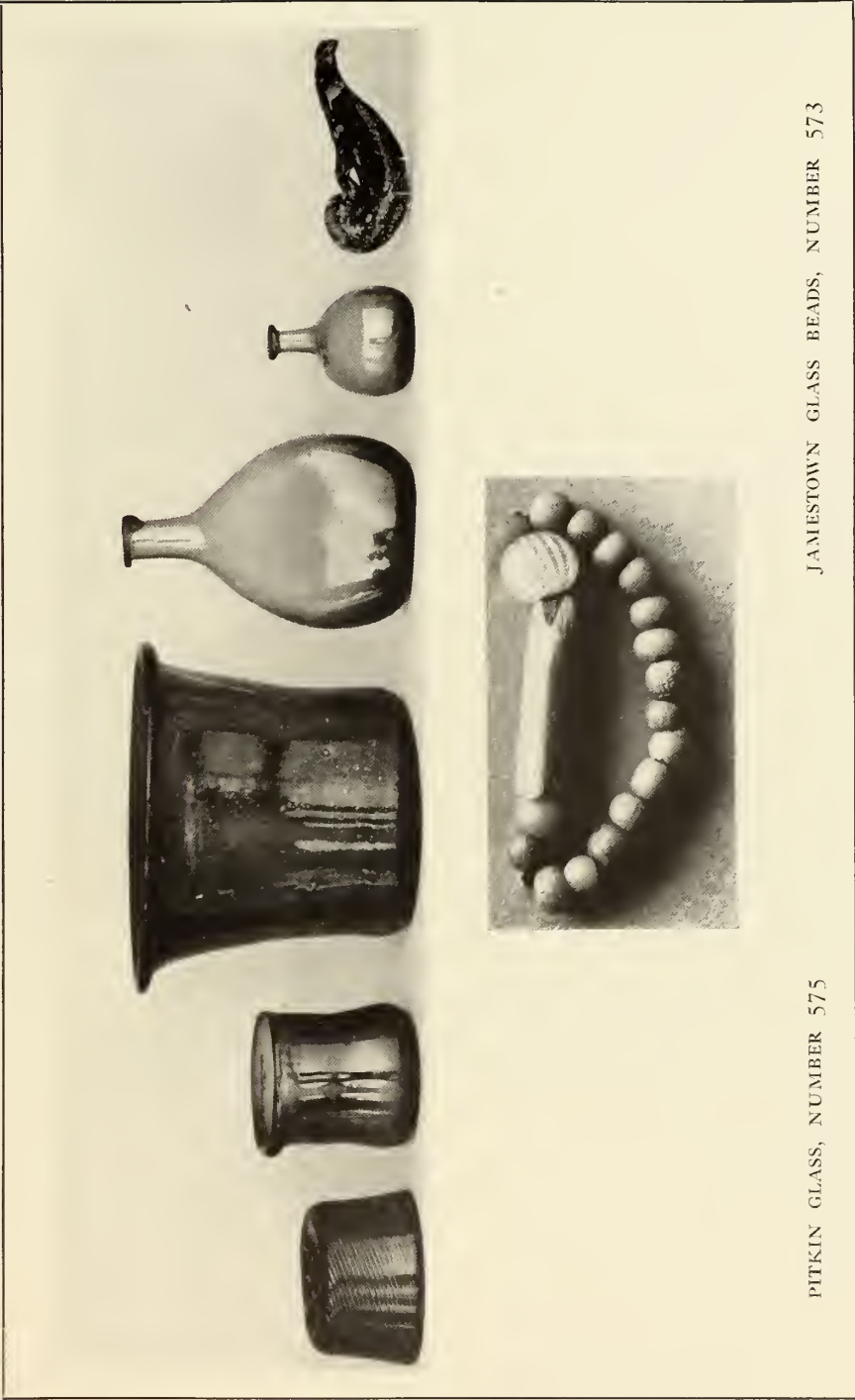
576 BOTTLE. Dated 1727. White transparent glass, with floral designs and inscription, VIVAT JOHANES BASTIAN. H. $5\frac{3}{4}$ inches.

577 WHISTLING BOTTLE. Four-sided, transparent white glass, etched floral designs. H. $13\frac{1}{2}$ inches.

578 EWER. Flattened globular body, long neck, handle at side; of transparent greenish-white glass, etched floral designs; broad base. H. $13\frac{1}{2}$ inches.

579 MUGS (three). Transparent white glass, etched floral designs and birds within radiant circles. H. $6\frac{1}{8}$ inches, 6 inches, $5\frac{7}{8}$ inches.

580 TODDY GLASSES (six). Transparent white glass, floral etched designs. H. $7\frac{7}{8}$ inches, $8\frac{3}{4}$ inches, $7\frac{3}{4}$ inches, $7\frac{1}{8}$ inches, $7\frac{1}{4}$ inches, $7\frac{1}{8}$ inches. Lent by F. H. Bigelow.



PITKIN GLASS, NUMBER 575

JAMESTOWN GLASS BEADS, NUMBER 573

PEWTER

BEFORE the introduction of Britannia metal and tin wares, pewter was made extensively in the North American Colonies. Early in the Eighteenth Century domestic utensils were cast in moulds by individuals for their own use, and much of the imported ware was remelted and made over. As early as the middle of that century pewterers established themselves in business in the larger cities and began on an extensive scale the manufacture of the ware, on which they stamped their names and trade-marks. In New York William Bradford, James Leddell, Robert Boyle and Francis Bassett were among the most prominent pewter-makers between 1750 and 1800; and in Philadelphia James Everet and Simon Edgell made pewter in 1717 and 1718, Cornelius Bradford was a pewterer previous to 1776, while William Will, George W. Will, Parkes Boyd, Thomas Rigden, Christian Heave, Thomas Danforth, B. Barns and Robert Palethorp, Jr., were a few of those who carried on the same business in the first quarter of the Nineteenth Century. About 1825 Britannia ware began to take the place of pewter, and the introduction of japanned tin-ware and pottery gradually caused the manufacture of pewter to be abandoned.

EDWIN ATLEE BARBER.

581 PLATE. Marked B. BARNS, PHILAD^A, in rectangle, and B. BARNS in streamer above spread eagle, in circle. Diam. $11\frac{1}{8}$ inches. Lent by Edwin AtLee Barber.

582 PLATES (3). Marked B. BARNS, PHILAD^A, two lines in rectangle, and B. B., in oval held with arrows and olive branch in claws of eagle with spread wings, whole surrounded by twenty-nine stars within serrated circle. Diam. $7\frac{7}{8}$ inches. Lent by Edwin AtLee Barber.

583 PLATE. Marked B. BARNS, PHILAD^A, two lines in rectangle, and B. BARNS in streamer above eagle with drooping wings in circle. Diam. $8\frac{7}{8}$ inches. Lent by Edwin AtLee Barber.

584 PLATE. Marked BOARDMAN WARRANTED, in border around eagle, with spread wings, holding shield and with bunch of arrows in each claw. Diam. $11\frac{1}{2}$ inches. Lent by Mrs. Alice Crary Sutcliffe.

585 PLATE. Marked BOARDMAN & HALL, two lines in rectangle and PHILAD^A in rectangle, eagle with drooping wings, arrows and olive branch in claws in oval. Diam. $8\frac{7}{8}$ inches. Lent by Edwin AtLee Barber.

586 PLATE. Marked P. BOYD, PHIL., under spread eagle, above which are fifteen stars, all within serrated circle. Diam. $7\frac{7}{8}$ inches. Lent by Wilford R. Lawshe.

587 TANKARD. Made by P. BOYD PHILA, in rectangle broken by serrated arch with sheaf of wheat. H. $5\frac{1}{2}$ inches. Lent by Edwin AtLee Barber.

588 PLATE. Marked T. DANFORTH, PHILAD^A, two lines in rectangle, and T D in oval, held with arrows in claws of eagle with spread wings; whole surrounded by twenty-eight stars in circle. Diam. $8\frac{5}{8}$ inches. Lent by Edwin AtLee Barber.

589 PLATE. Marked T DANFORTH, PHILAD^A, two lines in rectangle, and T. D. above eagle holding shield and arrows (partially obliterated). Diam. $11\frac{1}{2}$ inches. Lent by Edwin AtLee Barber.

590 TANKARD WITH LID. Made by William Will of Philadelphia. Mark partly obliterated. H. 7 inches. Lent by Edwin AtLee Barber.

TEXTILES

- 591 BED QUILTS (3). Homespun white cotton, worked in knot stitch. American, Eighteenth Century.
Lent by George S. Palmer.
- 592 EMBROIDERY. Homespun white linen with elaborate design of flowers and leaves embroidered in crewel work. Designs copied from piece of French printed cotton in possession of owner. American, Eighteenth Century. Lent by Miss Mulford.
- 593 SAMPLER. "Elizabeth Browne 1677."
Lent by Edwin AtLee Barber.
- 594 SAMPLER. Tablets of the Law. "Anna Lock, her work Anno Domini 1715." Lent by Alexander W. Drake.
- 595 SAMPLER. Dated 1774. Lent by Alexander W. Drake.
- 596 SAMPLER. Family record. "Charlotte Pierson, aged 13 years" (born 1811). Lent by Alexander W. Drake.

SUNDRIES

597 ANDIRONS (pair). Brass. Octagonal base; globular middle section and pointed finials. Made by Whittingham, who had a shop at 95 Henry Street, New York, from 1802 to 1860. Lent by Harry Harkness Flagler.

598 FENDER. Brass. Pierced in diaper pattern with floral borders; two lion claw feet. Lent by R. T. Haines Halsey.

599 FENDER. Brass. Two bands pierced; four lion and ball feet. Lent by Harry Harkness Flagler.

600 LAMPS. Pair. Blue and white Wedgwood and bronze base; double urn-shaped oil wells; cut glass shades. (One pair, original.) Lent by R. T. Haines Halsey.

601 LAMP. Crystal shade; crystal prisms. Lent by Mrs. Robert W. de Forest.

602 LAMP. Two burners, each with crystal shade and crystal prisms. Lent by Mrs. Robert W. de Forest.

603 CURLING IRON. Brass stand on three cabrioled feet. The iron rod was heated in the fire; curls were turned around the blast stick. Lent by Luke Vincent Lockwood.

604 FOOT WARMER. Brass, oblong, pierced. Bought at the sale of effects of John Trumbull. Statement enclosed: "Foot warmer used by the wife of Gen. Washington. She owned

THE HUDSON-FULTON CELEBRATION

it before her marriage to the General. It has traveled many miles and been to church very often and gave great comfort. J. T."

Lent by George S. Palmer.

605 SPOON HOLDER. Pine, chip carving; dated 1795.

Lent by Mrs. Robert W. de Forest.

606 TEA KETTLE. Copper; marked on handle, "Heiss,
215 North —d St., Phila^d."

Lent by Wilford R. Lawshe.





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